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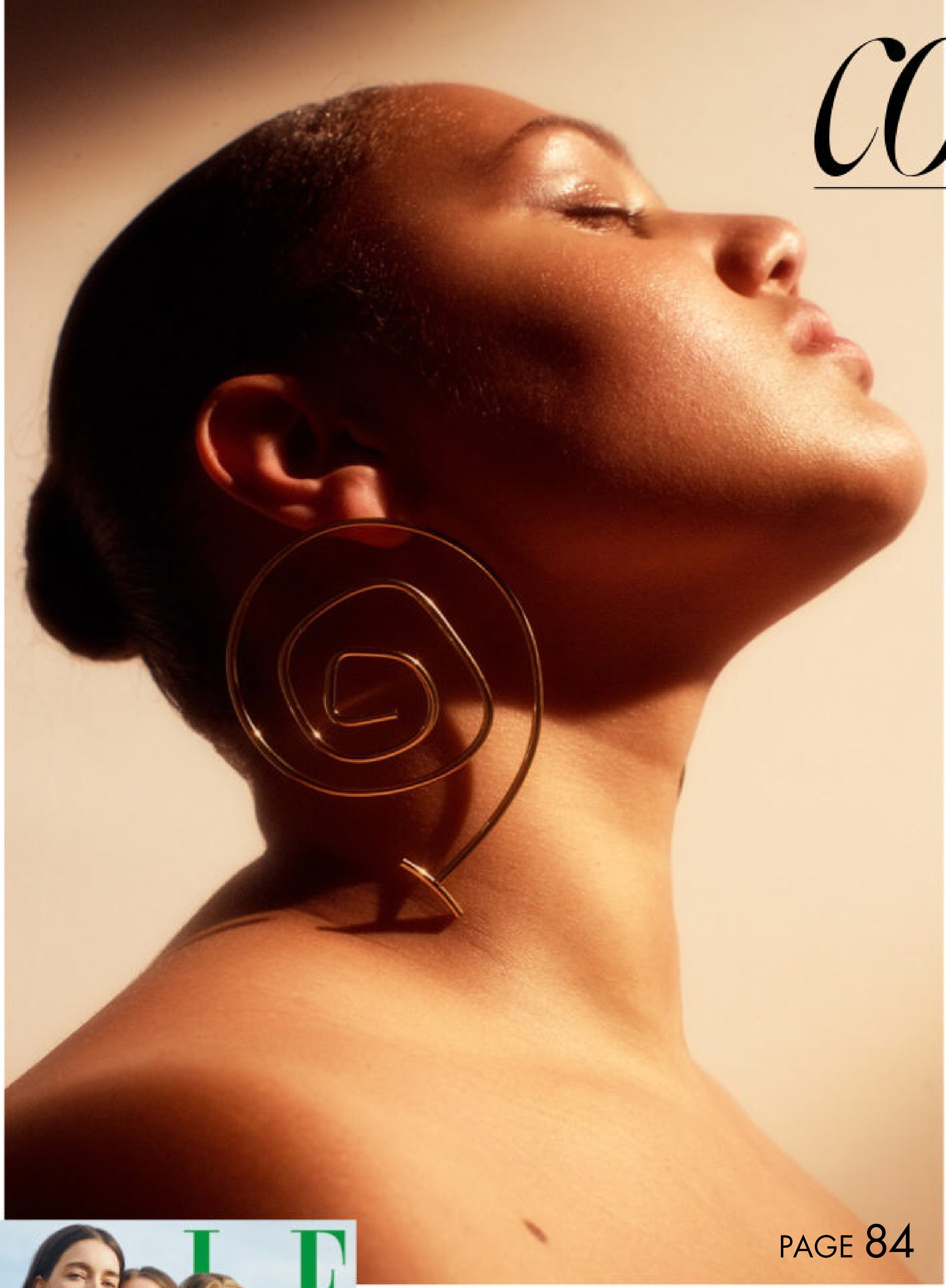

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PHOTOGRAPH: STEF GALEA

ON THE COVER

HAIM

FROM LEFT: DANIELLE HAIM WEARS JACKET, £2,030, BIKINI TOP, £500, AND JEANS, £945; ALANA HAIM WEARS TOP, PRICE ON REQUEST, AND SHORTS, £895; ESTE HAIM WEARS CARDIGAN, £1,790, AND SKIRT, £2,170, ALL LOUIS VUITTON. PHOTOGRAPHS: TIERNEY GEARON. STYLING: FELICITY KAY. HAIR: MARA ROSZAK AT A-FRAME AGENCY. MAKE-UP: LOFTJET AT THE ONLY AGENCY. NAILS: ALEX JACHNO AT OPUS BEAUTY. SET DESIGN: ROSS D EATON. PRODUCTION: FOX & LEOPARD

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editor's letter

POWER SISTERS
THE RISE, AND FURTHER RISE, OF HAIM IN 'WOMEN ON TOP' (PAGE 64)

What makes a memorable summer? For me, it's music, which sits high on my list alongside experiences and travel. When I recall my endlessly social summer of '22, my first as editor of ELLE UK, Beyoncé's entire *Renaissance* album and Wizkid's wildly popular single 'Essence' will never not play in my mind. Going back further to the summer of '12, it's Rihanna's 'We Found Love' (listened to on repeat during those early months with my then newborn son) that stands out.

This issue, we're celebrating the cultural signifiers of summer – the music, books, films and fashion that transport us – and the women behind them, from our cover stars, the perennially cool Californian sister act Haim (page 64), to a wave of authors, agents and publishers (page 110), including Candice Carty-Williams and Sheena Patel, who are steering the literary world in an exciting new direction. We also talk to designers, from Karoline Vitto (page 32) to Nensi Dojaka (page 104), who are presenting a thrillingly more inclusive picture of the summer body, with collections that offer refreshingly expansive sizing.

Regular readers will no doubt note that we've been charting the post-pandemic vibe shift unfolding in fashion for some time now, from big ideological questions such as what responsibility does fashion have to reflect its audience, to pendulum swings in shapes and lengths. Even the very meaning of summer dressing is in flux, as we adjust to the increasingly erratic climate.

As this issue hits newsstands, we should in theory be pulling out our gauzy dresses and sandals. But this is also the UK. So do we ever really pack away the outerwear?

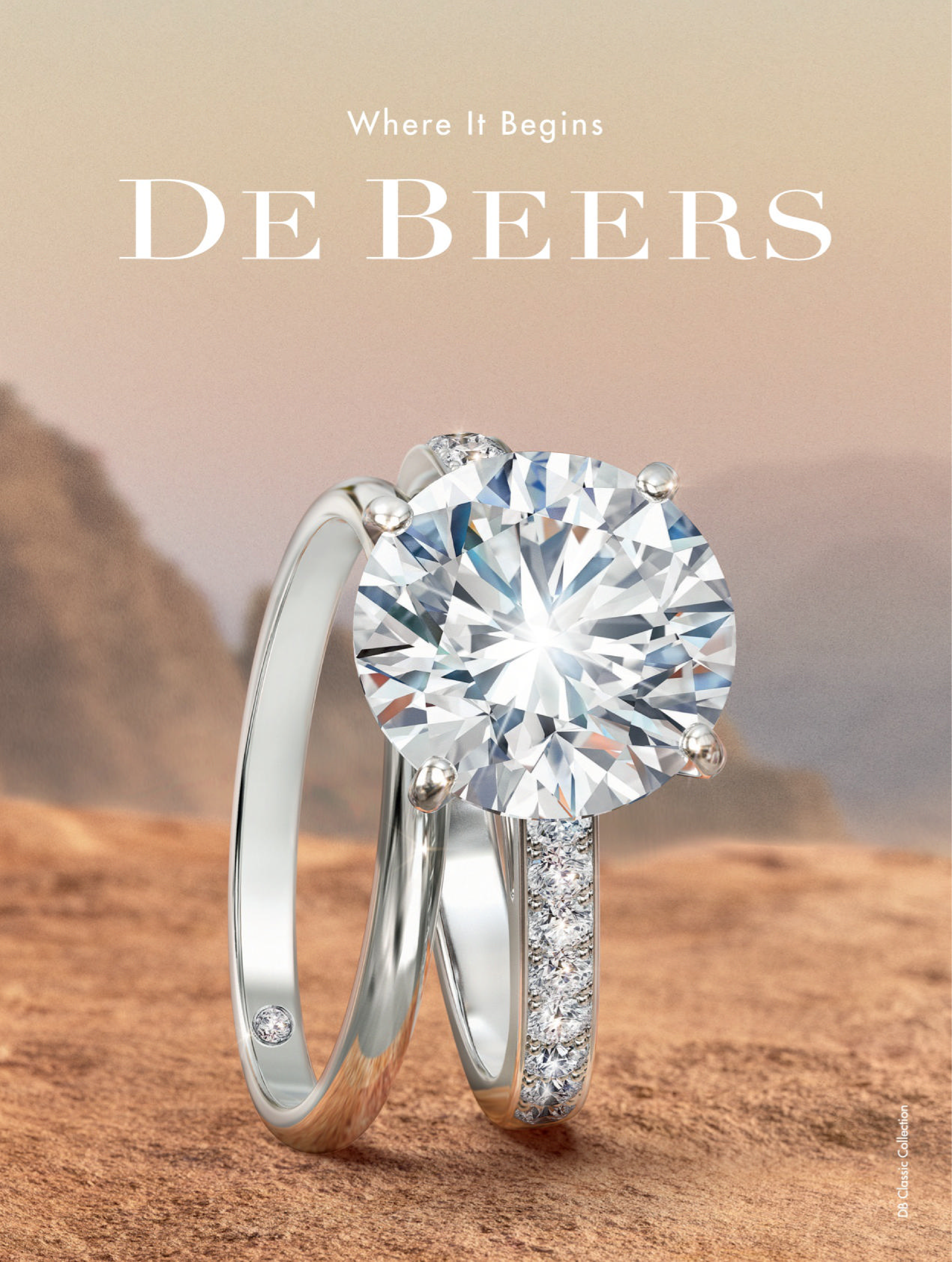
A kind of seasonless – or rather all seasons, all year round – feeling has been percolating throughout the runway calendar. At Bottega Veneta, the standout moment in Matthieu Blazy's spring/summer collection was a leather flannel shirt and oversized denim that looked more October than June, but no less desirable. And for autumn/winter, Miu Miu's chunky shearling jackets were styled with the kind of leggy pants that might make sense in the heat of August. The thread that connected them all: a quieter wearability that made a stark contrast to the viral, clickbait fashion that had taken hold in recent years. During the shows, my editor peers and I called it the return of the wardrobe. Lauren Indvik walks us through the moment and what it means for you on page 26.

In short, everything is changing all the time, ebbing and flowing like the heat, sun, wind and rain of a British summer. I hope this issue inspires you to make the most of it, creating your own memories – music playing as you go.

Kenya

KENYA HUNT Editor-in-Chief

PHOTOGRAPHS: TIERNEY GEARON, EDD HORDER


Where It Begins
DE BEERS
DB Classic Collection

contributors

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YOMI ADEGOKE

The Guardian columnist and co-author of the best-selling *Slay In Your Lane*, Yomi Adegoke covers everything from feminism and race to pop culture and music in her writing. This summer she releases her debut novel, *The List*, exploring our relationship with social media and the world of influencers. A keen solo traveller, Yomi loves meeting people, and potential lovers, on adventures abroad. Her travel essentials? 'Hand sanitiser and baby wipes – even pre-pandemic!' She writes about why a solo trip to Brazil wasn't so lonely after all.

PAGE 64

TIERNEY GEARON

For the LA-based photographer Tierney Gearon, family is always her biggest inspiration – so her cover shoot with the Haim sisters felt particularly special. She gained global acclaim for her series *I Am A Camera*, which featured controversial portraits of her children and was exhibited in the Saatchi Gallery in 2001. Her favourite Haim moment? 'They'd never hula-hooped before but, instead of saying they didn't know how, they just did it and had fun. This was the spirit of the shoot.'

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AMY FAYE

Nothing thrills Senegalese model Amy Faye more about the Dakar fashion scene than the energy. 'People are so passionate about what they are doing, you can feel it, and it's so exciting,' she says. Faye splits her time between Paris and New York, and her career highlights reflect her international status: 'As a young girl from Dakar, I had the opportunity to do New York, Milan and Paris fashion weeks, work with clients like Balmain and Thom Browne, and I closed a show for Jean Paul Gaultier.' Amy features in 'The new wave'.

PAGE 118

NOSHEEN IQBAL

It's difficult for the journalist and host of *The Guardian*'s *Today in Focus* podcast Nosheen Iqbal to choose her favourite commission: 'Hanging out with Kanye West for a day was fun, going on tour with Massive Attack was incredible, meeting Gisele in Shanghai was mad for multiple reasons.' When searching for stories, she gets ideas from 'talking to people, but especially people in industries completely different to my own'. A strong voice in investigative journalism, she explores what it will take to improve women's relationship with the police.

WORDS: PANASHE NYADUNDU. PHOTOGRAPHS: CHRISTINA EBENEZER, TIERNEY GEARON, MOLLANA BURKE, QUENTIN MKA

The rise of wardrobing

Viral, clickbait dressing is no longer the only hot topic in town. At the shows in February, a more practical, timeless and wearable look took hold. Lauren Indvik explores the big changes afoot

THERE WAS A HINT, THE MOMENT CHLOË SEVIGNY STEPPED OUT on the Proenza Schouler catwalk dressed, quietly but assertively, in a wasp-like black blazer and a white Oxford shirt over a straight leather wrap skirt and slouchy boots, that fashion was about to undergo a profound shift.

That monochromatic look, and the line-up of herringbone-tweed coats, shearling-swathed black leather moto jackets and other tried-and-true wardrobe staples that followed, was a marked departure from the fringed bra tops and semi-transparent macramé skirts that designers Jack McCullough and Lazaro Hernandez conjured up for their SS23 collection. 'We're tired of all this fantasy and Instagram clothes,' they said backstage. They wanted to return to making real garments, for real women.

Thank God. Fashion, riding the wave of post-lockdown jubilation in the West and eager to tap into the Y2K nostalgia trending on TikTok, has not turned out many useful clothes for adult women over the past couple of years. The midi skirt has given way to the micro-mini; ultra-low-waisted jeans are back in the fold (they weren't easy to sit down in the first time around); sheer is everywhere. At fashion weeks, runways have been frequently populated with clothing or live stunts – a robot, a spray-on dress, or some lion faux-taxidermy, for example – whose chief purpose appears to be transfixing eyeballs online, and that have little to offer in the way of new ideas or style.

It's not just McCullough and Hernandez who are changing tack. Miuccia Prada said that she, too, wanted to focus on 'reality' at her AW23 show. She and her co-designer Raf Simons fixed their gaze on work uniforms, recasting white nurse's outfits as long, columnar dresses with trains, and military habits as useful khaki parkas with couture-esque cocoon backs. In London, 16Arlington's Marco Capaldo tempered the label's feathered and sequined partywear with Forties-ish blazers and car-wash skirts suitable for the office (and which owed a stylistic debt to Prada), while Molly Goddard streamlined her signature voluminous tulle dresses under bands of black grosgrain with elegant square necklines, some layered under shrunken schoolboy blazers or Fair Isle jumpers. 'I wanted to do a show that felt very simple and stripped-back… Just focused on clothes that felt wearable,' she said.

Even fashion's grand meme-master, Balenciaga's Demna, has had a reality check. In a note left on each guest's seat this season, he wrote that fashion had 'become a kind of entertainment', and that he wanted to refocus on 'the art of making clothes'. That meant inventive but un-shouty tailoring and a lot of head-to-toe black: boxy, double-breasted wool coats and blazers in suiting-weight wool that morphed, at the hem, into trouser waistbands; a slouchy denim shirt over jeans cut with an extra pair of legs; and, for evening, delicately coloured, pleated chiffon dresses that brushed the floor.

PHOTOGRAPHS: GETTY IMAGES, CRIS FRAGKOU, IMAXTREE, ©2019 HOME BOX OFFICE, INC. ALL RIGHTS RESERVED

the moment

CLASS ACTS
FROM LEFT: PRADA AW23; 16ARLINGTON AW23; SARAH SNOOK IN *SUCCESSION*; MOLLY GODDARD AW23; CHLOË SEVIGNY WALKING THE AW23 PROENZA SCHOULER SHOW

Why the sudden change? It's partly the good ol' trend cycle. Fashion, when it travels too far in one direction, has a habit of running full-tilt the other way. But there are also other, more timely factors at play. The cost of living crisis, and the *Succession*-fuelled obsession with 'stealth wealth', has given rise to more furtive modes of dressing, just as it did during the economic recessions of the early 1990s and late Noughties. In London, Paris and Hong Kong, professionals of all ages tell me they are swapping their Rolexes for less conspicuous steel watches and their Rimowas for Filson briefcases, and turning the logos of their high-end handbags inwards. 'It feels a bit tone-deaf to carry a designer bag right now,' a woman working for a large US technology firm said.

With inflation simultaneously eating into disposable income and pushing the prices of materials, production and the final piece ever higher, many shoppers have to be choosier about what they do buy. 'Our value-oriented customers are feeling the inflation pressure. They are being more discerning,' the chief executive of a major American clothing label told me recently. He has seen a shift towards 'core items', such as jumpers, sports coats, dresses and shirts.

The poster child for this new breed of quiet luxury is Gwyneth Paltrow, who this spring donned a series of plush white knits and glossy cashmere coats, and a grey double-breasted suit, its sleeves pushed up nonchalantly above the elbows, for her successful court trial against a skier who accused her of being 'reckless' on the slopes. She didn't look inexpensive – quite the opposite – but it was a far cry from the Hermès Birkin that Martha Stewart insisted on wielding throughout her own 2004 trial for securities fraud.

'It is quite a dramatic change,' says Heather Gramston, the senior head of buying at London-based luxury boutique Browns. 'We are seeing, quite strongly, a pivot away from maximalist clothes, sexiness and micro lengths to something [almost] austere.

'Everything is more pared-back, and when that happens the focus becomes on fabric, finish and quality,' she continues. 'There's a real opportunity to personally interpret how you are wearing these pieces, and mix them with what you already own.'

Sounds sensible, no? Call me middle-aged (I'm 36), but I want skirts and trousers I can wear to a meeting without baring an unexpected, and unprofessional, swath of flesh. I also refuse to buy anything I can't see myself wearing for at least a decade – it would be irresponsible to shop otherwise amid the climate crisis.

Those reasons are why, in recent years, I've found myself ponying up for (often secondhand) pieces from Gabriela Hearst and Mary-Kate and Ashley Olsen's The Row, labels devoted to making beautiful, timeless clothes and subtly avant-garde footwear whatever the trend cycle. I am particularly enamoured of the latter's double-faced cashmere wrap coats in mocha and chocolate-box red (not that I can afford them) and its immaculately tailored, fine-gauge wool trousers (I wear the flat-fronted 'Willow' style weekly). Margaret Howell, Jil Sander, Max Mara, and newer entrants Fforme and Another Tomorrow are likewise focused on outfitting grown-up women with excellent fabrics and exacting cuts.

Like with all fashion trends, designers and consumers will tire of this period of unshowy luxury. It will be dismissed as 'boring'. Monograms, sequins and gold-chain bags will again have their day in the sun. But in the meantime, it's a good time to pick up a trench coat. Or a blazer. Or a really great pair of trousers. ☐

Lauren Indvik is Fashion Editor at The Financial Times

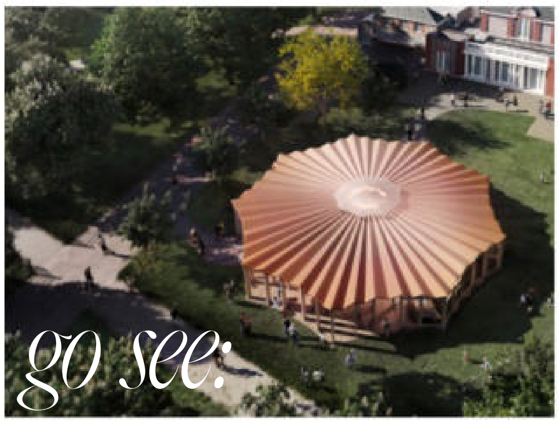
agenda

wear:

Dive deeper

Swimwear takes centre-stage this season. Scuba-inspired shapes came down the catwalk at Marine Serre and Priscavera, but for a poolside look with a side order of Y2K nostalgia, see Roxy's 'Blue Crush'-inspired collaboration with Kate Bosworth. Surf's up.

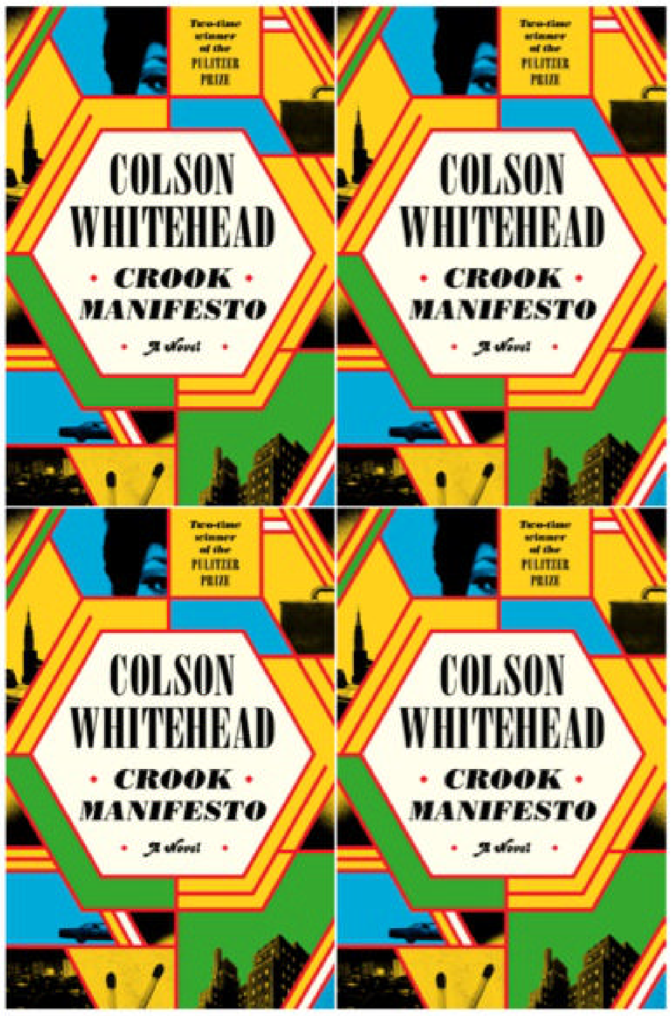
JUMP IN
SUITING UP AT MARINE SERRE (TOP AND MIDDLE) AND PRISCAVERA (BOTTOM)



go see:

LINA GHOTMEH'S PAVILION

Don't miss this year's Serpentine Pavilion by Paris-based Lebanese architect Lina Ghotmeh. The structure – called *À table* – was inspired by the idea of sitting down together for a meal, and creates a sense of unified space that invites human interaction.



read:

Crook Manifesto

Two-time Pulitzer Prize winner Colson Whitehead is back with a continuation of Ray Carney's story in his new book 'Crook Manifesto', out this month, which reveals 1970s New York in all its seedy glory. Beach reads just got darker.

buy:

Simon Miller x Mango

West Coast Californian vibes meet the Mediterranean dolce vita in Simon Miller's new collection with Mango. Expect playful accessories and summer pieces in bold primary colours, with beaded crochet, raffia textures and beach-ball-esque sunnies.

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watch:

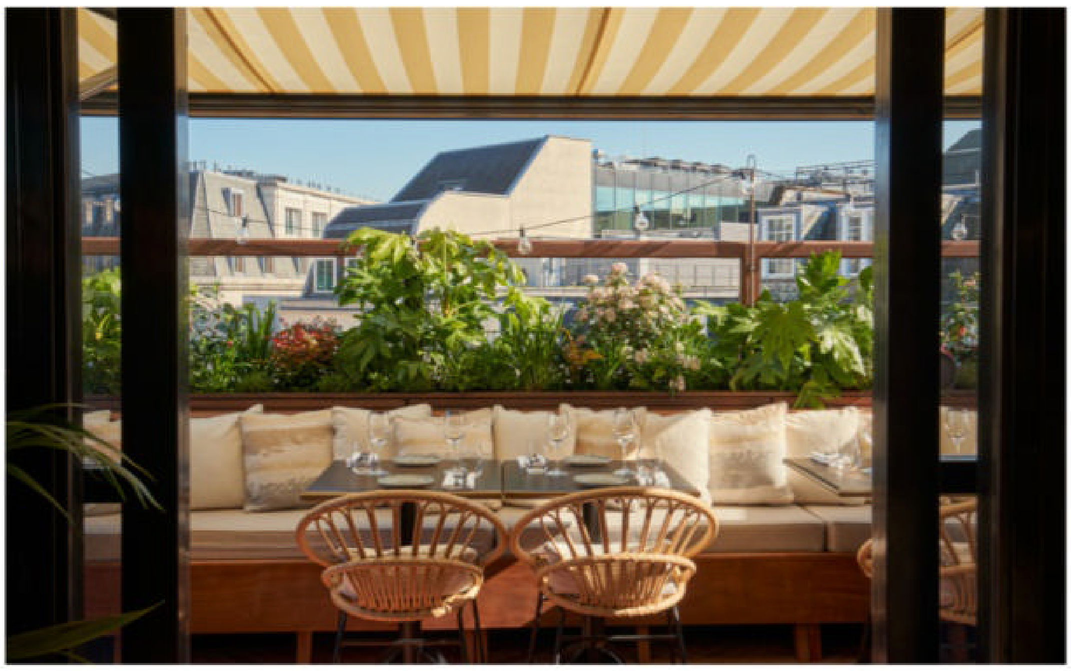
THE BEAR

The heat is rising in the kitchen as 'The Bear' returns to Disney+ this month. Screen-saver Ayo Edebiri revives her role as Syd, still on her captivating culinary journey alongside chef Carmy Berzatto (Jeremy Allen White). Chopping knives at the ready.

join:

Members' club 1 Warwick

The ELLE team's rooftop bar of choice this summer? Look no further than 1 Warwick, Soho's new creative work-and-social members' club. Don't leave without trying the Middle Eastern menu at Nessa, the downstairs restaurant. See you on the terrace.



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FIRST LOOK

BLANK CANVAS

THE SPRING/SUMMER CATWALKS WIPED THE SLATE CLEAN WITH A RETURN TO WHITE. THERE WERE CRISP SHIRTS AT THE ROW, CLASSIC DRESSES AT CHANEL AND TAILORING AT GIVENCHY. ADD A 2023 STYLING TRICK TO THE MINIMALIST PALETTE BY MIXING A MULTITUDE OF FABRICS AND TEXTURES, FROM SATINS TO VINYL. WHITE HAS THE POWER TO SOOTHE AND REFRESH – JUST DON'T SPILL YOUR TURMERIC LATTE ON IT

WORDS BY LENA DE CASPARIS

PHOTOGRAPHS: IMAXTREE

FASHION

Introducing: Karoline Vitto

Meet the designer building the stylish, size-inclusive world she wants to see

WORDS BY ENI SUBAIR

LONDON-BASED WOMENSWEAR DESIGNER KAROLINE VITTO vividly remembers the beauty standards of her native Brazil that surrounded her as a teenager. 'Images of Gisele Bündchen were frequently in magazines, on TV and billboards. This svelte, tall, blonde, blue-eyed supermodel wasn't a reflection of the women around me,' she explains. 'We were all aspiring to be like this woman and it didn't make sense.'

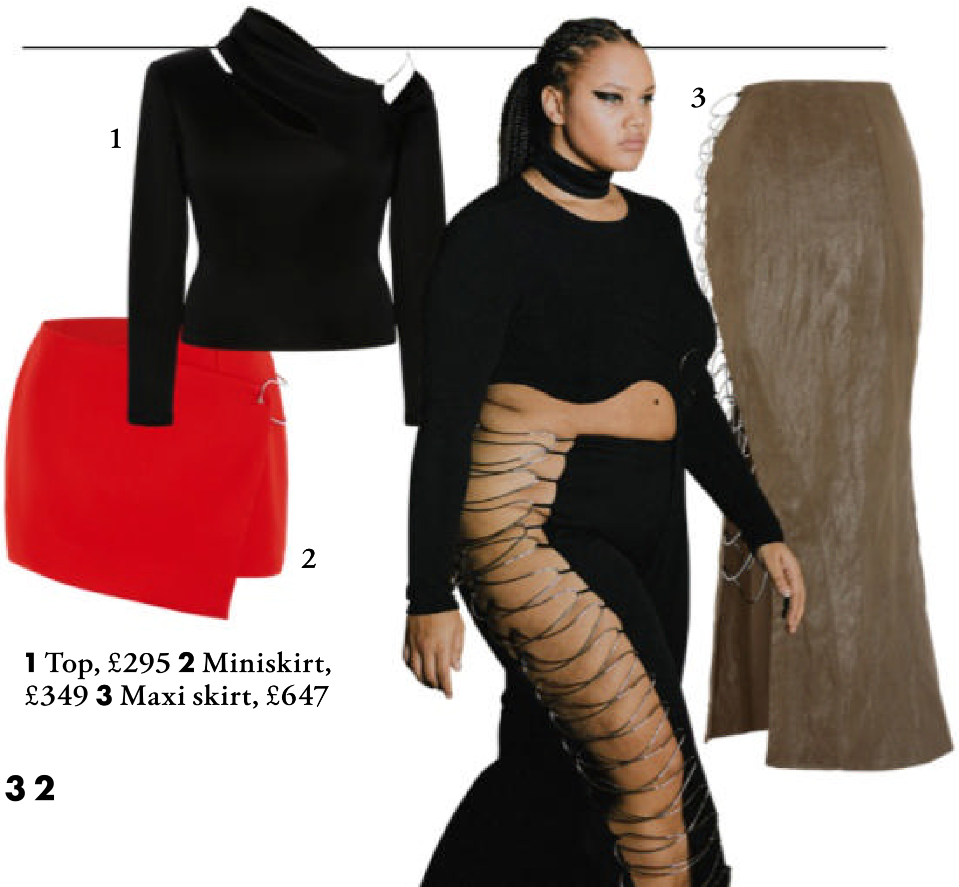
Now, Vitto uses her work to counter those images, creating clothes that accentuate curves and celebrate the body parts many women might try to hide – namely, fat rolls and cellulite. It all began with *The Body As Material*, her thesis collection, which she produced for her master's degree at the Royal College of Art in 2019. 'I highlighted areas of the body that we are afraid of showing,' she says. Vitto hasn't looked back since, attracting fans including the musician Shygirl and model Paloma Elsesser with her spliced-and-sliced dresses, made from figure-hugging jersey with metal detailing.

ALL INCLUSIVE
KAROLINE VITTO, RIGHT, CELEBRATES ALL PARTS OF THE BODY, AS SEEN IN HER SS23 COLLECTION, LEFT

Creativity runs in her blood. Her grandmother and mother were both skilled seamstresses, and Vitto spent hours practising the sewing techniques they shared with her from a young age. She honed her skills at Santa Catarina State University in Brazil before relocating to London in 2016 to study at Central St Martins, then the RCA. When the pandemic hit in 2020, she turned her spare room into a makeshift studio and quickly built up a roster of loyal clients.

Armed with a wealth of ideas but with few resources to execute them, Vitto found herself in a bind. 'I could only afford to order black jersey, as fabric's so expensive,' she says. In April 2022, she applied to the talent-incubator programme Fashion East, joining an illustrious pantheon that includes previous recipients Kim Jones, Grace Wales Bonner, Simone Rocha and Martine Rose. After being accepted, she staged her debut catwalk SS23 show in 2022 with a cast of models (including Alva Claire and Emma Breschi) who ranged from a size 10 to 22. 'It was incredible,' she says. 'I wanted the show to represent the customers who buy my pieces. Young designers are making diversity a priority in fashion, and I'm proud to be a part of that.'

A forward-thinking approach led to the 1980s-inspired AW23 line (the collection included deadstock fabrics provided by Nona Source, a rarity for plus-size ready-to-wear) and now the designer envisions taking her brand and the Karoline Vitto woman – 'a confident and sensual person' – to new heights. 'My September line will be my third and final collection with Fashion East, so I want to leave with a bang,' she says. 'I want to integrate statement pieces, commercial pieces and colour. As a designer, you must be able to see yourself wearing your pieces throughout your life. That's the aim.'



1 Top, £295 **2** Miniskirt, £349 **3** Maxi skirt, £647

PHOTOGRAPHS: TANA MARGARITA FLORES, EMILY KEOGH AND SOPHIE KEOGH, ROWBEN FOR RAVEN, PIC-UP

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In conversation: Lizzy Caplan

As a scorned lover in the new 'Fatal Attraction', the actor is leaning into her dark side – and we are all watching

WORDS BY ENI SUBAIR
PHOTOGRAPH BY CIBELLE LEVI

A LOT HAS CHANGED IN THE FILM industry since Lizzy Caplan played the now-iconic loner Janice Ian in the Y2K cult classic *Mean Girls*, 19 years ago. 'Being a goth back then didn't lead to much more than playing a best friend,' she says. 'Now, there are shows like *Wednesday*.' Hollywood has fallen for the antihero, and Caplan is ready to capitalise on it.

First up is the lead role in the newly released eight-part update of the psychological thriller *Fatal Attraction* from Paramount+. Caplan takes the role of Alex Forrest, famously played by Glenn Close in the 1987 film – but there are stark differences between the then-and-now stories, not least the more nuanced approach to Forrest's mental health in the 2023 series.

This is something Caplan is thankful for: 'It's important to note, clearly, [Alex] does horrible things. She is not the hero of this story. But it was important to find compassion for her, which

ROLE PLAY
ABOVE, FROM LEFT: LIZZY CAPLAN AS JANICE IN *MEAN GIRLS*; ATTENDING THE NIGHT OF THE STARS AT SAN DIEGO INTERNATIONAL FILM FESTIVAL IN 2019; AS LIBBY IN *FLEISHMAN IS IN TROUBLE*; WITH JOSHUA JACKSON IN *FATAL ATTRACTION*

wasn't difficult for me to do. I suppose in the original it was fun to just make her the psycho villain who came into this perfectly nice man's life and screwed everything up. But audiences have changed dramatically since then.'

Joshua Jackson plays Alex's unfortunate lover Dan Gallagher. And as a lifelong *Dawson's Creek* fan, Caplan was relieved to discover he's just as likeable off-screen as Pacey was on it. 'I was happy we vibed immediately,' she says. 'It makes weird days less long and less weird.' Fans of the film might have an inkling of what those 'weird' days involved – and will be pleased to know that homage is paid to the original through teasers and references. After all, what's a *Fatal Attraction* remake without a bunny thrown in?

We're meeting in a central-London hotel, many miles from Caplan's birthplace of Los Angeles. It's a classically grey day in the capital, but Caplan says she's always happy to be here. She is a frequent visitor, thanks to her British husband, the actor Tom Riley, and their young son. Despite spending her childhood in Hollywood, Caplan says she had a 'normal' upbringing, attending a public performing-arts school. 'Yes, you would see famous people on the streets, but I felt completely removed from that world,' she says. 'My parents weren't in the business; my friends weren't the kids of people in the business.' Even today, she's kept a close-knit group of LA friends outside of the industry. 'It's the best of both worlds,' she says. 'I think I have probably the best version of an LA life as an actress because of that.'

There's a wealth of comedy in Caplan's IMDb entry – *Crashing*, *Freaks and Geeks*, *Hot Tub Time Machine* and *Bachelorette*, among others. But more recently the 40-year-old has also made a name for herself in drama, first in Apple TV's hit series *Master of Sex*, in which she played sex researcher Virginia Johnson, and then as Libby in *Fleishman Is in Trouble*, an adaptation of *The New York Times* bestseller by Taffy Brodesser-Akner. In the latter, she is a retired journalist going through a midlife crisis and re-evaluating her life choices.

Fleishman Is in Trouble quickly sparked a wave of social-media discussion, inspiring viewers to analyse their own lives. Caplan cites an anecdote from Brodesser-Akner: 'She sat next to somebody on a plane, and said that this random guy watched the show with his wife on vacation, and then she divorced him when they got home!' Caplan laughs, but she is pleased that the show has caused people to reflect. 'I was delighted that these conversations were taking place, because it reminded me of films that I watched growing up. It got people in the gut,' she says. 'I remember when I was a kid seeing *Reality Bites*, like, 10 times. I always gravitated towards the films about people living their lives. Not big battles to save the world, just talking about being alive and figuring their shit out, basically.'

With Caplan's intelligence and humour powering her performances, you can see why she's drawn to roles where she can exhibit both. And with her love of the dark side (two more thrillers, *Cobweb* and *Zero Day*, are coming next year) now syncing with Hollywood's, it seems there will be plenty more to see.

'Fatal Attraction' is available to watch now on Paramount+

PHOTOGRAPHS: ALAMY, GETTY IMAGES, MATTHIAS CLAMER/FX, MONTY BRINTON/PARAMOUNT+

FASHION

TRUE BLUE

FASHION'S OBSESSION WITH DENIM IS GOING NOWHERE. *LAUREN COCHRANE* BREAKS DOWN THE DEFINITIVE TRENDS FOR 2023, AND HOW TO STYLE THEM

AWAKE MODE

AWAKE MODE

£779, MARINE SERRE at MYTHERESA

1. PATCH IT UP

LIGHT AND SHADE

Call it the Daisy Jones effect, but patchwork, Seventies-style denim – straight out of The Six's off-duty uniform – is back. It's been endorsed by Ella Emhoff, who wore matching collaged denim co-ords to Sunnei's show at New York Fashion Week in February, and on the catwalk at brands such as Ahluwalia, Awake Mode and Marques' Almeida. As well as giving all the vintage vibes, patchwork can be a more sustainable choice, as it enables the use of deadstock denim. Marques' Almeida uses fabric from past collections to create statement-making pieces, combining light and dark fabrics.

2. TAKE IT TO THE MAXI

FOR ALL SEASONS

There's no mistaking it – this summer's non-jeans denim piece is the maxi skirt. Brands ranging from Mowalola to Coach and Victoria Beckham featured them in their collections, and the trend has celebrity fans too. Bella and Gigi Hadid have long loved the denim maxi. Online audiences are also invested – there are currently 23.4m videos with the #denimmaxiskirt hashtag on TikTok – and Depop report searches are up 217% this year. Seller Bella Vrana – a favourite for all Y2K trends – sees them as a 24/7, 365 item. 'They can take you through the seasons, whether you're wearing them with several pairs of tights underneath in winter, or styled with a baby tee and skinny scarf now.'

£566, NILI LOTAN at MYTHERESA

£1,050, MAISON MARGIELA

NEW YORK STREET STYLE

3. A NEW VIEW

REWRITING THE SCRIPT

Glenn Martens joined Diesel in November 2021, and is digging into its denim heritage and disrupting the idea of jeans as everyday wear. In his AW23 collection, denim was almost destroyed in pursuit of a fresh direction. '[It] created a new look for a new consumer,' says Liane Wiggins, head of womenswear at Matches. The next viral moment? Bumster jeans with sheer backs and a visible thong. For the more shy and retiring, Wiggins recommends the 'Air' straight leg and 'Ebbey' low-rise flare. '[They're] super-easy styles at an accessible price point.'

DIESEL

CULT BUYS

THE DENIM STYLES WE COVET ARE ALWAYS CHANGING. THIS SUMMER, THESE ARE THE BRANDS AND SHAPES TO KNOW

TOTEME 'HIGH RISE TAPERED'

Designed to look smart but nonchalant, these are an update on the familiar 'Mom' shape.

AGOLDE 'LOW RISE BAGGY'

A favourite of Rihanna, they provide the Nineties shape without going vintage.

RAEY 'DAD'

Matches relaunched its denim this year. This 'slouchy with a vintage finish' pair became a cult favourite.

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, MOSCHINO

£49.99, MANGO

£49.99, MANGO

4. DO THE DOUBLE

NO SUCH THING AS TOO MUCH

Justin Timberlake and Britney Spears in double denim at the 2001 American Music Awards is a look the internet will never forget. Now, head-to-toe denim has become the outfit to embrace once again. How to update it for 2023? Take inspiration from Michelle Obama in inky Ganni, or go sexy, as Dua Lipa did in a denim bra and matching skirt while on holiday.

HAILEY BIEBER

£120, CALVIN KLEIN

DIESEL
DIESEL
DIESEL

£495, DIESEL at FARFETCH

5. XXL JEANS

BIGGER AND BETTER

Seen on the catwalk at Balenciaga, Bottega Veneta and Gucci, oversized styles are also the favourites of Zoë Kravitz and Hailey Bieber. 'Nineties R&B group TLC and Katharine Hepburn are my XXL jeans icons,' says Erin Wylie, co-founder of style newsletter *Blackbird Spyplane*. And don't expect the trend to disappear: 'There is no limit to how baggy I like jeans,' says Raey creative director Rachael Proud. Experiment with Raey's 'Drop' style, or the Levi's 'Baggy Dad'.

FIORUCCI 'PATTI'

A straight-leg high rise, Fiorucci's design comes with patterns and logos to ensure you make an impression.

EYTYS 'BENZ'

The latest style by this Swedish brand famous for its trainers gives the ultimate take on the baggy retro silhouette.

MO5CH1NO JEANS

THE CHANGING FACE – AND POCKETS – OF DENIM

Moschino Jeans is nearly 40 years old, but its new incarnation – Mo5ch1no Jeans – feels bang up to date, thanks to its heritage of taking denim and putting it into a new context. '[It is] tongue-in-cheek irony and cultural symbols as artistic commentary, as applied to denim culture,' confirms Massimo Ferretti, chairman at Moschino's parent company Aeffe Spa. In the pre-collection, this is shown with the branded rivets typically found on jeans repurposed into earrings, a denim skirt with pockets on the front rather than the back, and a bustier with studs. There is also the trademark denim print on blouses and dresses, and denim in pastel shades. The upshot? Denim that is anything but everyday and all kinds of fun.

£295, MO5CH1NO JEANS

£588, MO5CH1NO JEANS

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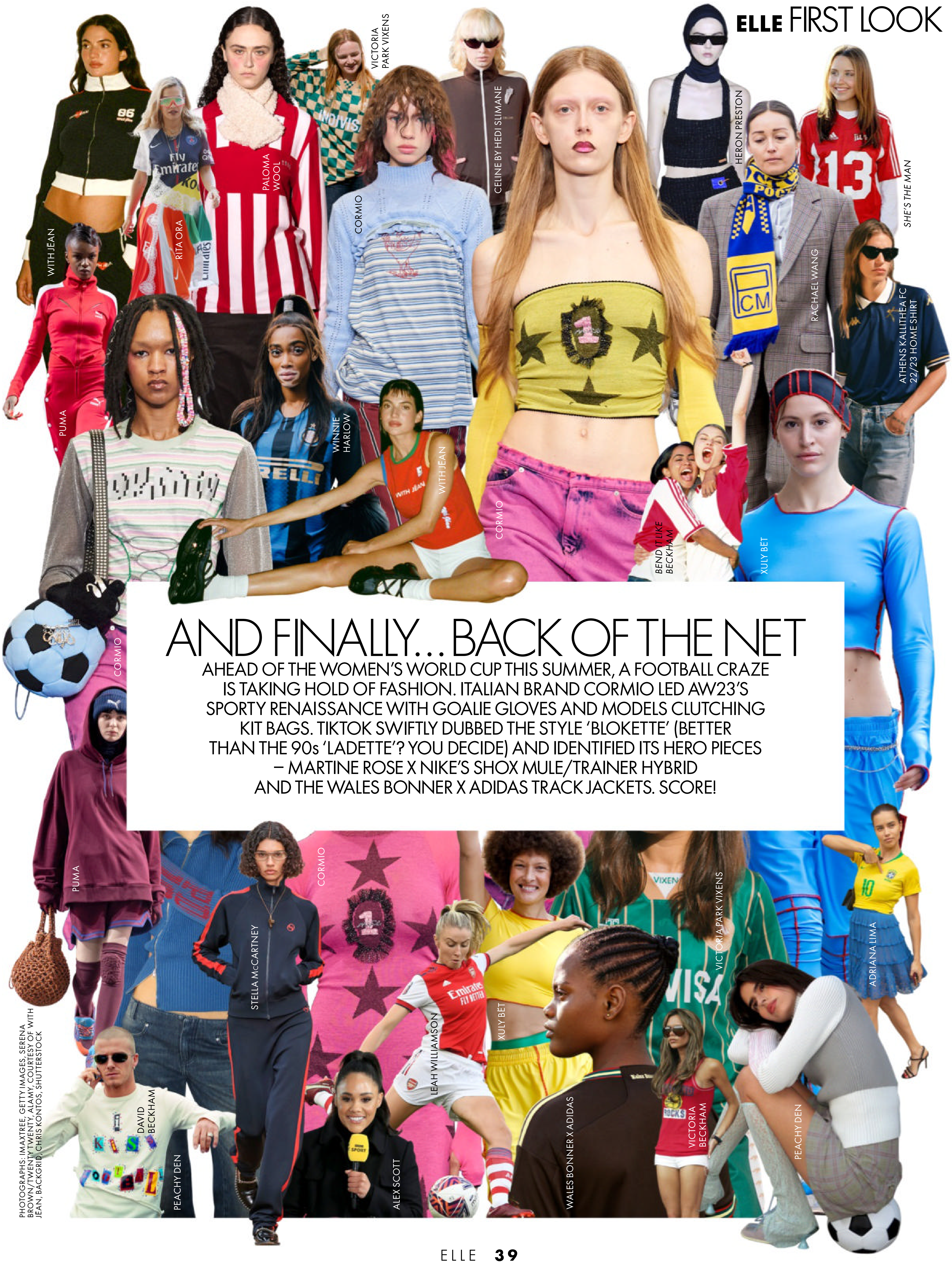
PHOTOGRAPHS: TIERNEY GEARON


WITH JEAN
RITA ORA
PALOMA WOOL
VICTORIA PARK VIXENS
CORMIO
CELINE BY HEDI SLIMANE
HERON PRESTON
SHE'S THE MAN
RACHAEL WANG
ATHENS KALLITHEA FC 22/23 HOME SHIRT
PUMA
WINNIE HARLOW
WITH JEAN
CORMIO
BEND IT LIKE BECKHAM
XULY BET
CORMIO
PUMA
CORMIO
STELLA McCARTNEY
VICTORIA PARK VIXENS
ADRIANA LIMA
LEAH WILLIAMSON
XULY BET
DAVID BECKHAM
PEACHY DEN
ALEX SCOTT
WALES BONNER X ADIDAS
VICTORIA BECKHAM
PEACHY DEN

AND FINALLY… BACK OF THE NET

AHEAD OF THE WOMEN'S WORLD CUP THIS SUMMER, A FOOTBALL CRAZE IS TAKING HOLD OF FASHION. ITALIAN BRAND CORMIO LED AW23'S SPORTY RENAISSANCE WITH GOALIE GLOVES AND MODELS CLUTCHING KIT BAGS. TIKTOK SWIFTLY DUBBED THE STYLE 'BLOKETTE' (BETTER THAN THE 90s 'LADETTE'? YOU DECIDE) AND IDENTIFIED ITS HERO PIECES – MARTINE ROSE X NIKE'S SHOX MULE/TRAINER HYBRID AND THE WALES BONNER X ADIDAS TRACK JACKETS. SCORE!

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, SERENA BROWN/TWENTY TWENTY, ALAMY, COURTESY OF WITH JEAN, BACKGRID, CHRIS KONTOS, SHUTTERSTOCK

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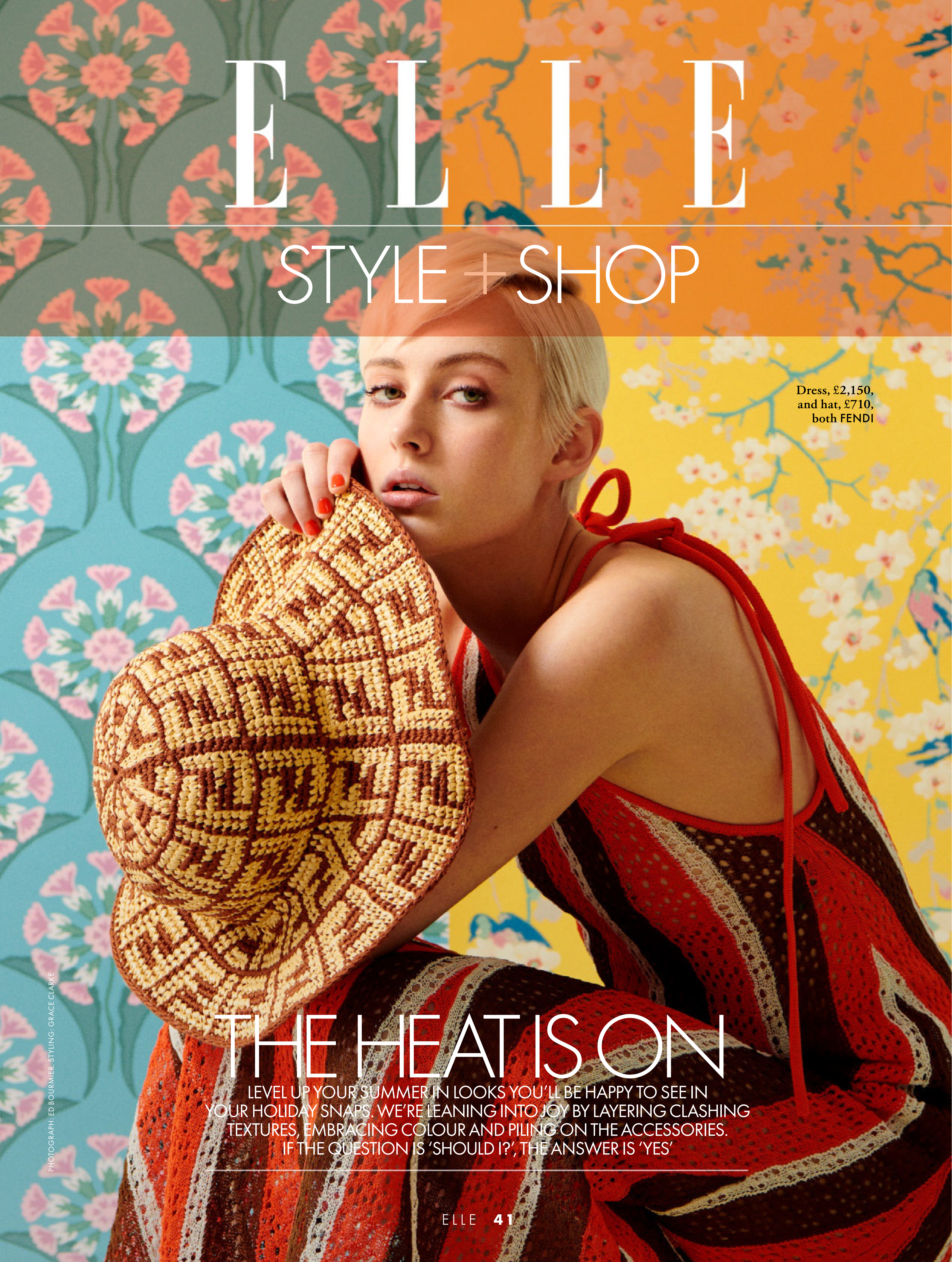


ELLE

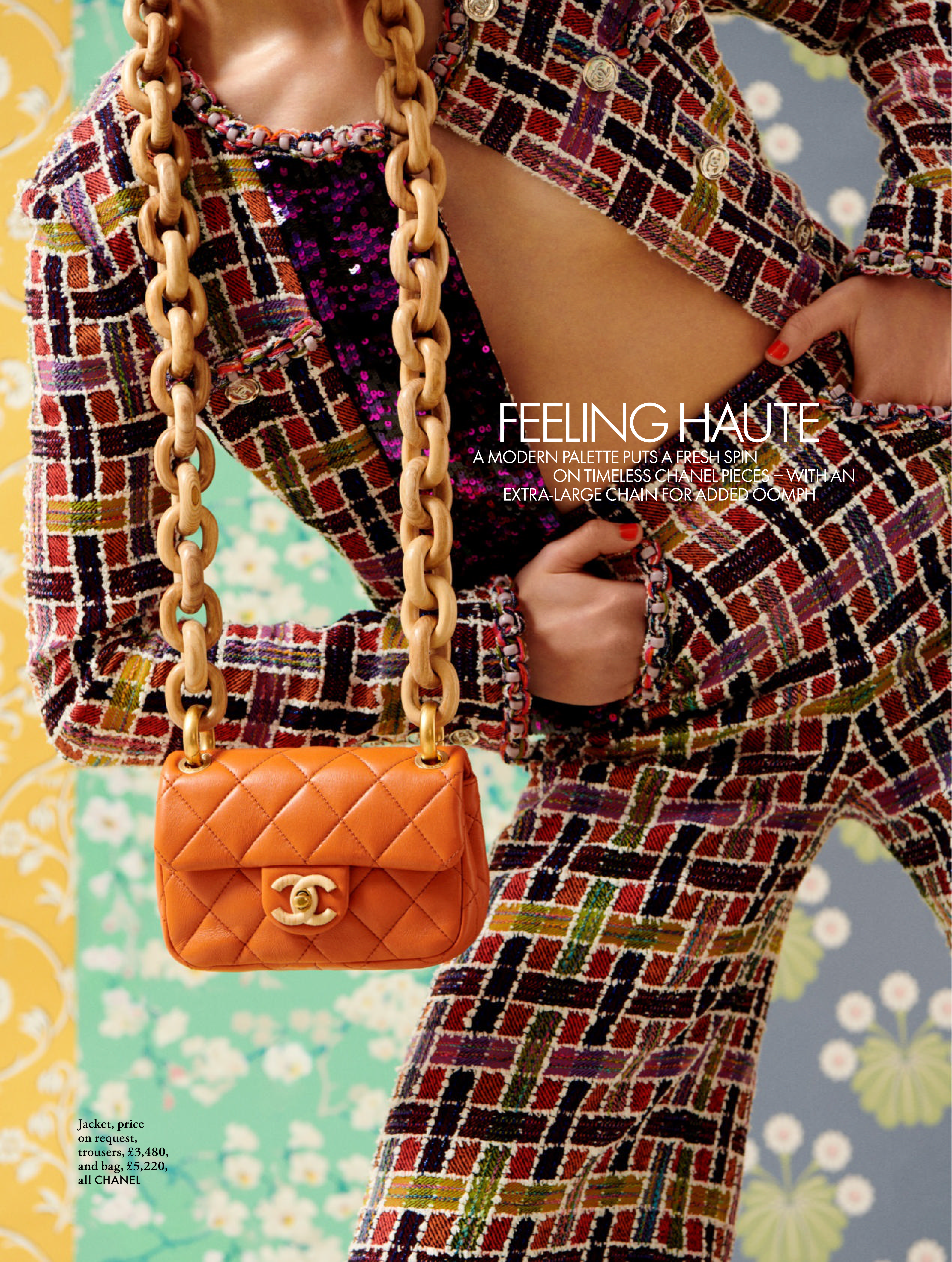
STYLE + SHOP

Dress, £2,150,
and hat, £710,
both **FENDI**

PHOTOGRAPH: ED BOURMIER. STYLING: GRACE CLARKE

THE HEAT IS ON

LEVEL UP YOUR SUMMER IN LOOKS YOU'LL BE HAPPY TO SEE IN YOUR HOLIDAY SNAPS. WE'RE LEANING INTO JOY BY LAYERING CLASHING TEXTURES, EMBRACING COLOUR AND PILING ON THE ACCESSORIES. IF THE QUESTION IS 'SHOULD I?', THE ANSWER IS 'YES'



FEELING HAUTE

A MODERN PALETTE PUTS A FRESH SPIN ON TIMELESS CHANEL PIECES – WITH AN EXTRA-LARGE CHAIN FOR ADDED OOMPH

Jacket, price on request, trousers, £3,480, and bag, £5,220, all CHANEL

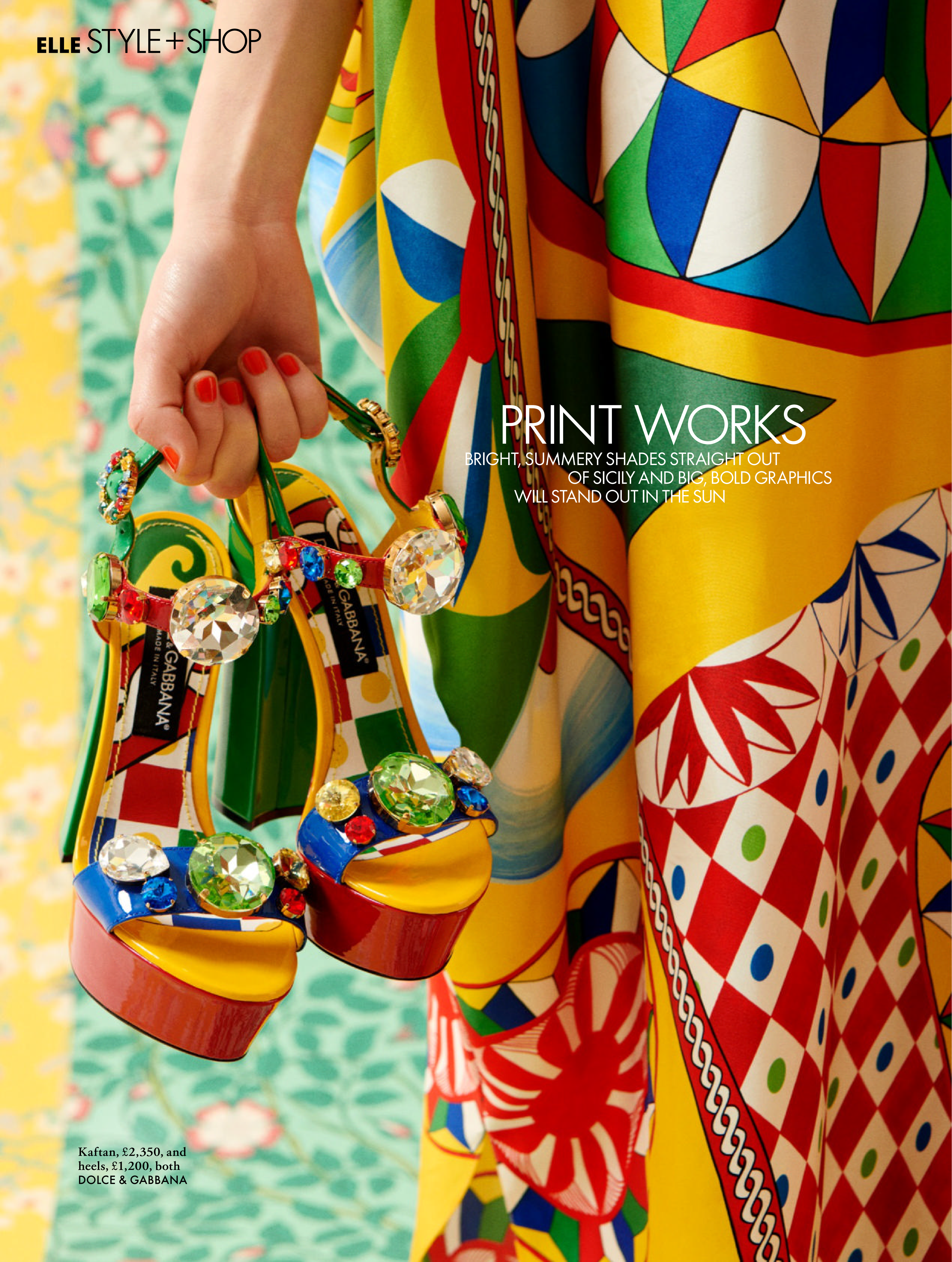
Shirt, £520, bag, £1,285, and sunglasses, £210, all MAX MARA

NEW IN

MAXING OUT

THIS SUMMER, TURN UP THE VOLUME WITH ENERGISING PRINT AND PATTERN. OUTFIT OR ACCESSORIES? TRICK QUESTION: WE'RE DOING BOTH

PHOTOGRAPHS BY ED BOURMIER WORDS BY ENI SUBAIR STYLING BY GRACE CLARKE



PRINT WORKS

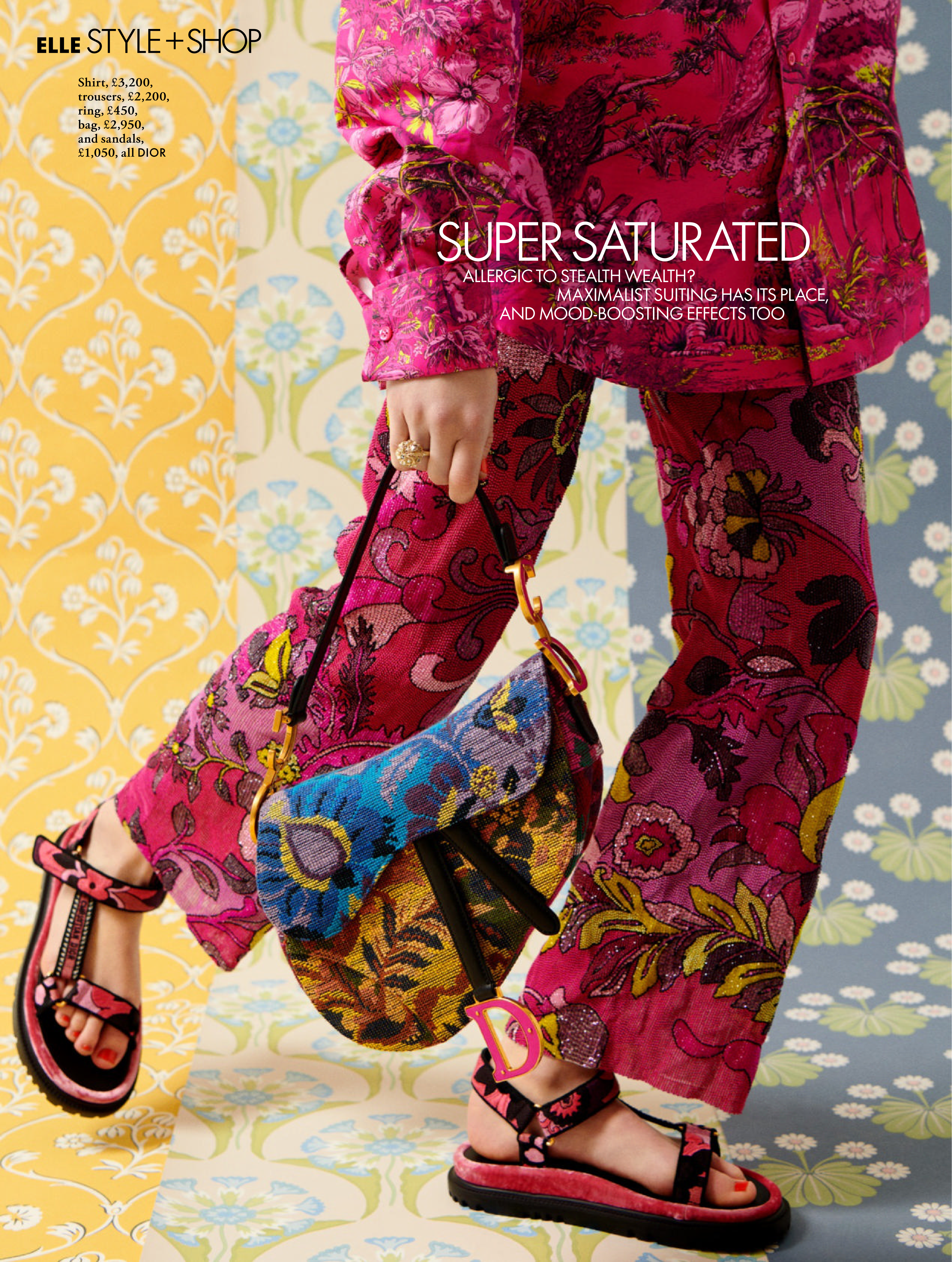
BRIGHT, SUMMERY SHADES STRAIGHT OUT OF SICILY AND BIG, BOLD GRAPHICS WILL STAND OUT IN THE SUN

Kaftan, £2,350, and heels, £1,200, both DOLCE & GABBANA

Swimsuit, £710, scarf, £345, and bag, £3,100 all LOUIS VUITTON

ALL TIED UP

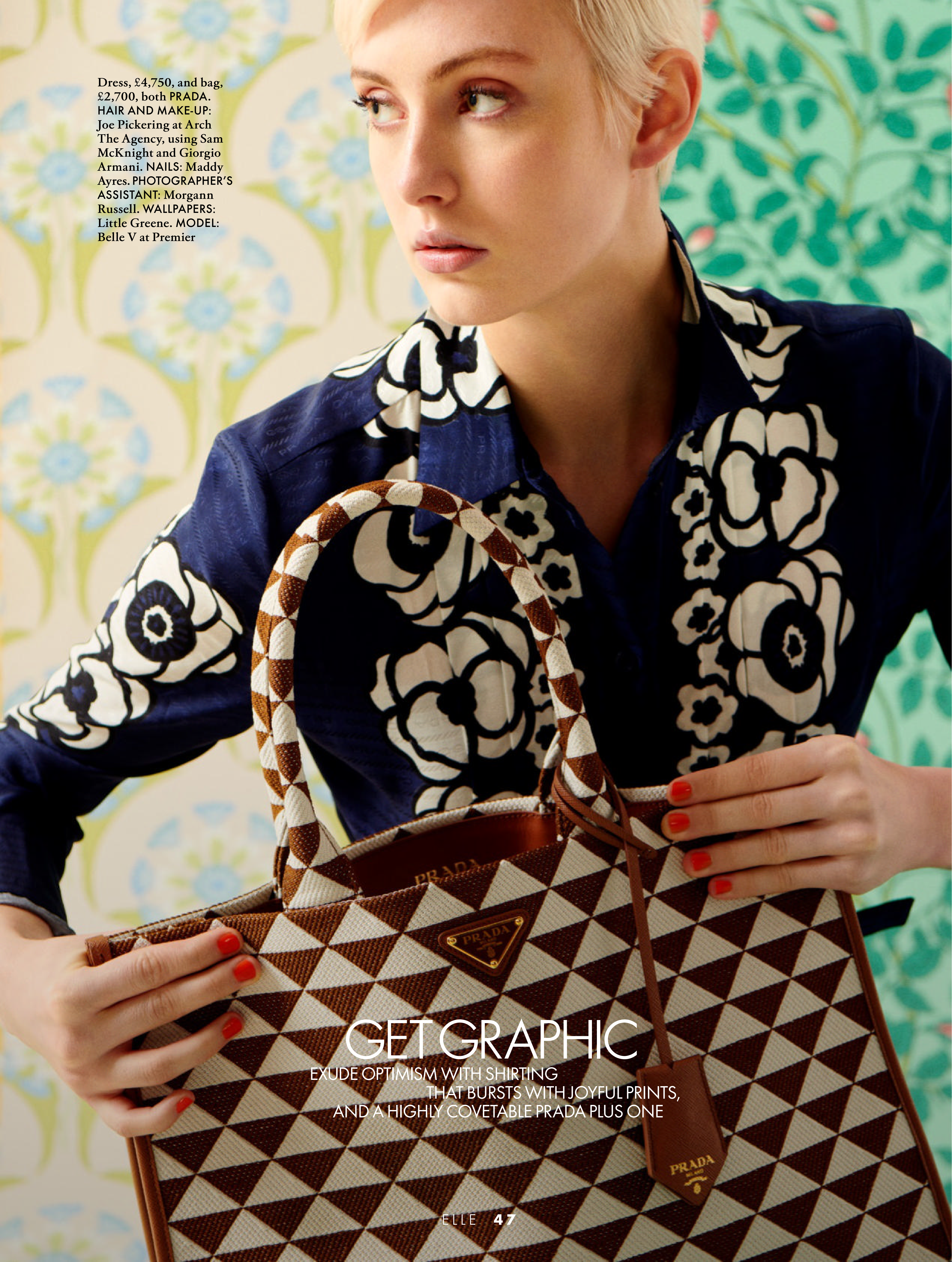
FOR A LUXE DAYTIME LOOK, STYLE OUT YOUR SWIMWEAR WITH A SIGNATURE LOUIS VUITTON SILK SCARF



SUPER SATURATED

ALLERGIC TO STEALTH WEALTH?
MAXIMALIST SUITING HAS ITS PLACE,
AND MOOD-BOOSTING EFFECTS TOO

Shirt, £3,200,
trousers, £2,200,
ring, £450,
bag, £2,950,
and sandals,
£1,050, all DIOR

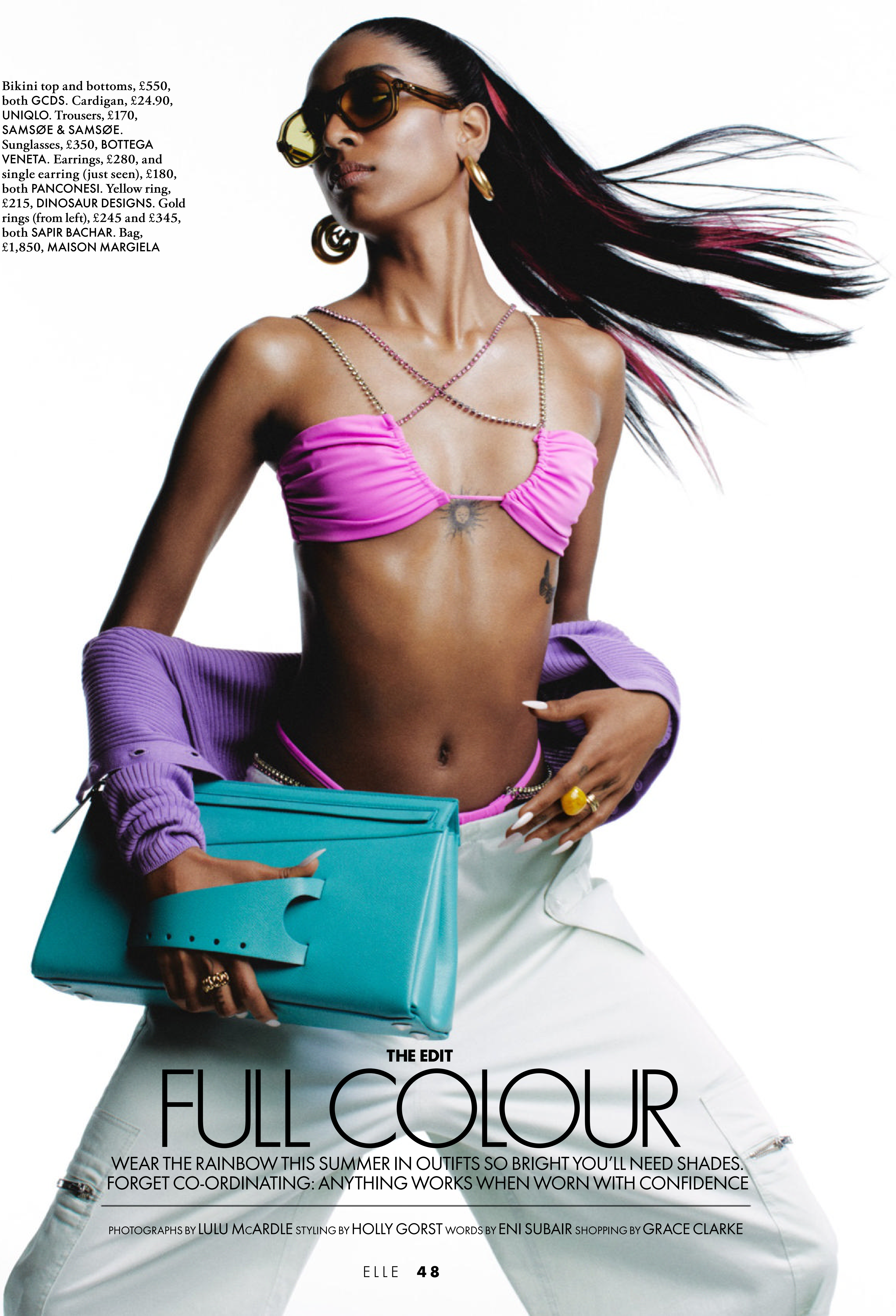


Dress, £4,750, and bag, £2,700, both PRADA. HAIR AND MAKE-UP: Joe Pickering at Arch The Agency, using Sam McKnight and Giorgio Armani. NAILS: Maddy Ayres. PHOTOGRAPHER'S ASSISTANT: Morgann Russell. WALLPAPERS: Little Greene. MODEL: Belle V at Premier

GET GRAPHIC

EXUDE OPTIMISM WITH SHIRTING THAT BURSTS WITH JOYFUL PRINTS, AND A HIGHLY COVETABLE PRADA PLUS ONE

Bikini top and bottoms, £550, both GCDS. Cardigan, £24.90, UNIQLO. Trousers, £170, SAMSØE & SAMSØE. Sunglasses, £350, BOTTEGA VENETA. Earrings, £280, and single earring (just seen), £180, both PANCONESI. Yellow ring, £215, DINOSAUR DESIGNS. Gold rings (from left), £245 and £345, both SAPIR BACHAR. Bag, £1,850, MAISON MARGIELA



THE EDIT

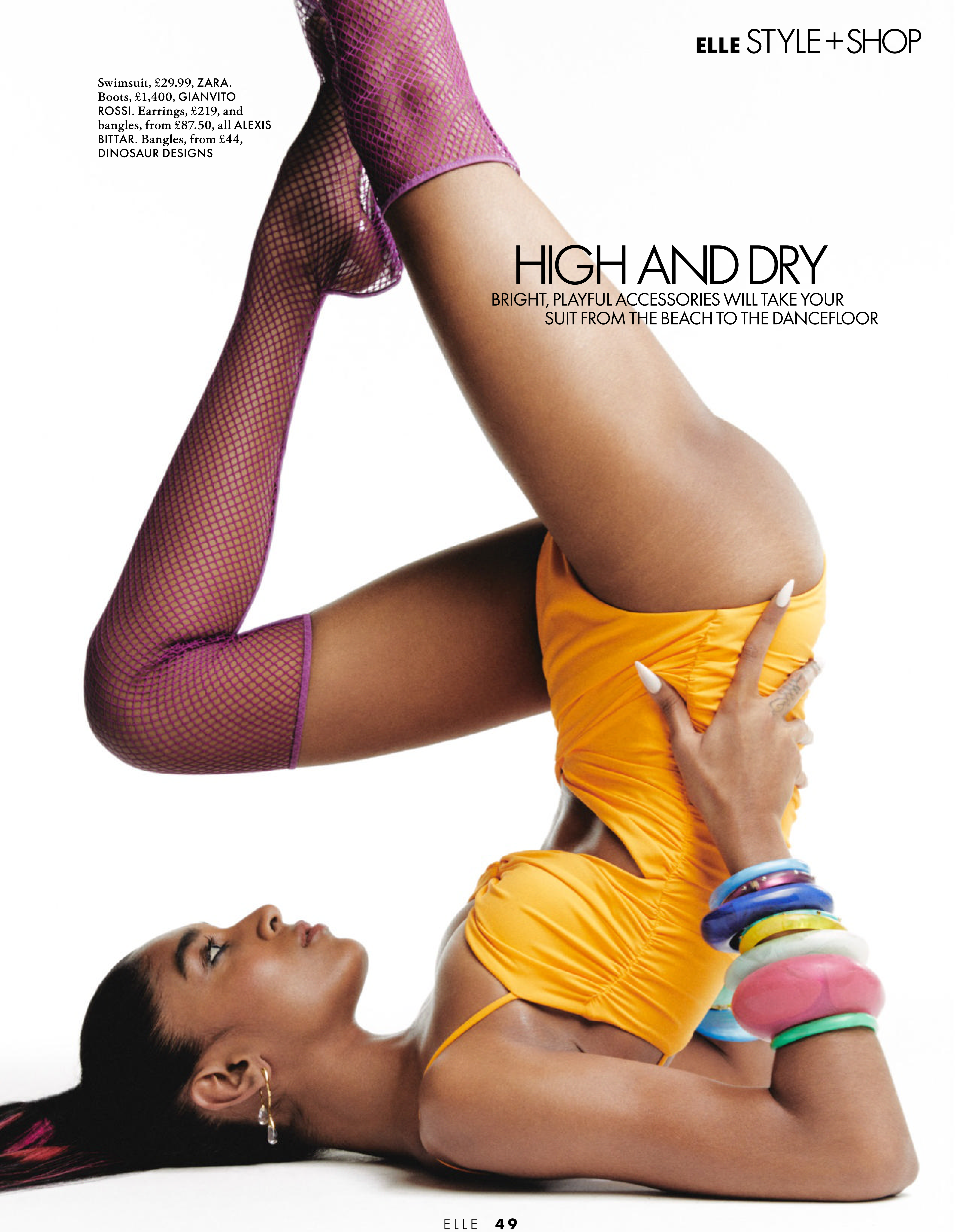
FULL COLOUR

WEAR THE RAINBOW THIS SUMMER IN OUTFITS SO BRIGHT YOU'LL NEED SHADES. FORGET CO-ORDINATING: ANYTHING WORKS WHEN WORN WITH CONFIDENCE

PHOTOGRAPHS BY LULU McARDLE STYLING BY HOLLY GORST WORDS BY ENI SUBAIR SHOPPING BY GRACE CLARKE

HIGH AND DRY

BRIGHT, PLAYFUL ACCESSORIES WILL TAKE YOUR SUIT FROM THE BEACH TO THE DANCEFLOOR



Swimsuit, £29.99, ZARA. Boots, £1,400, GIANVITO ROSSI. Earrings, £219, and bangles, from £87.50, all ALEXIS BITTAR. Bangles, from £44, DINOSAUR DESIGNS

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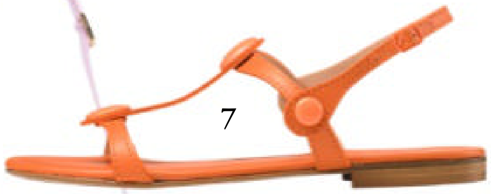
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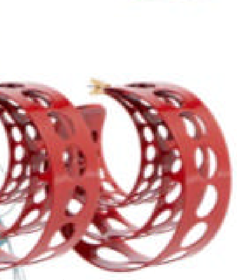
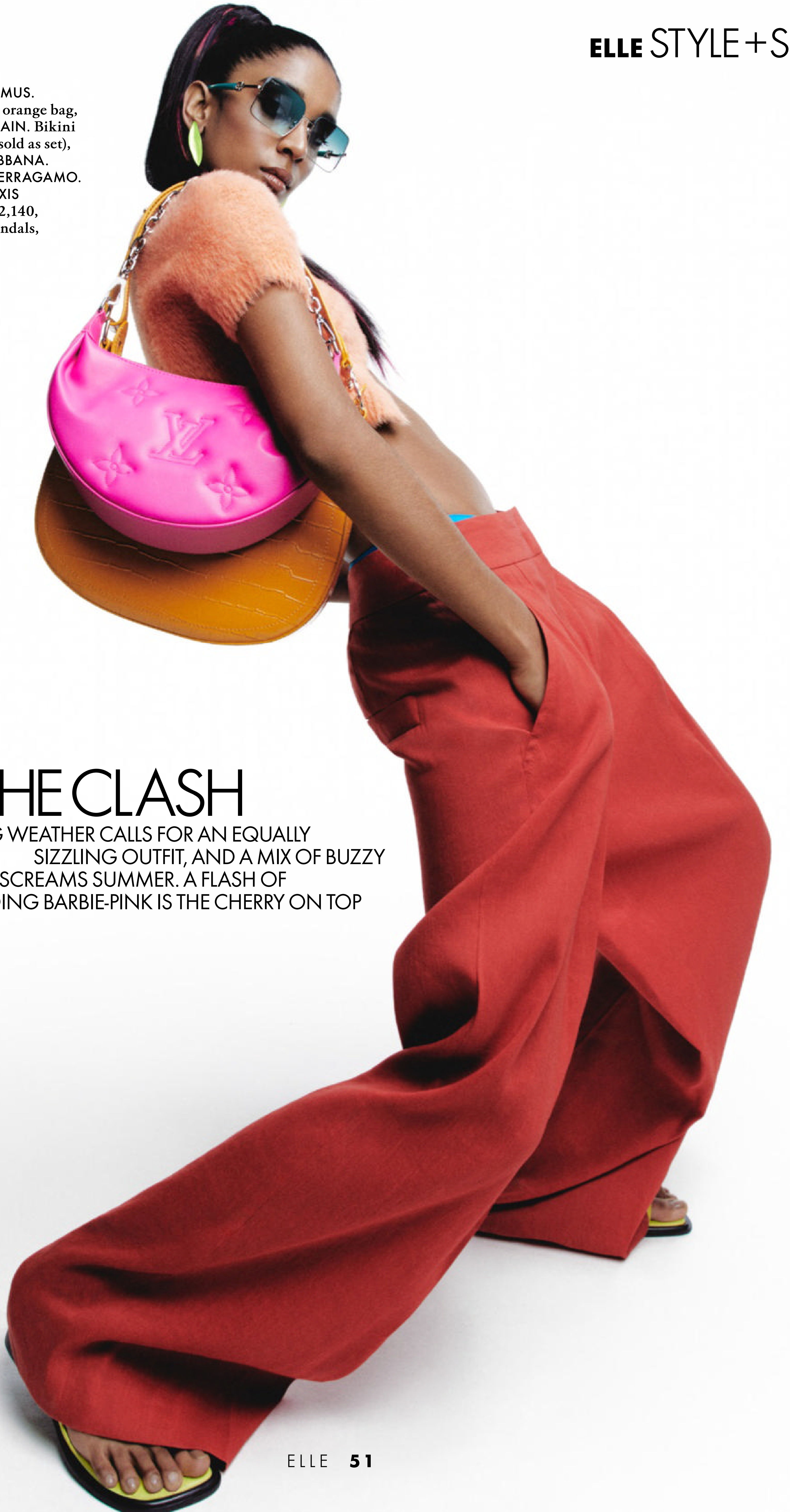

15

Top, £5,100, bralette (just seen), £2,650, skirt, £10,500, and briefs, £370, all MIU MIU. Earrings, £195, ISABEL MARANT. Bag, £690, MOLLY GODDARD. Earring (worn as ring, top), £255, JUPITER. Rings, £67 each, LA MANSO. Bangles, from £87.50, ALEXIS BITTAR

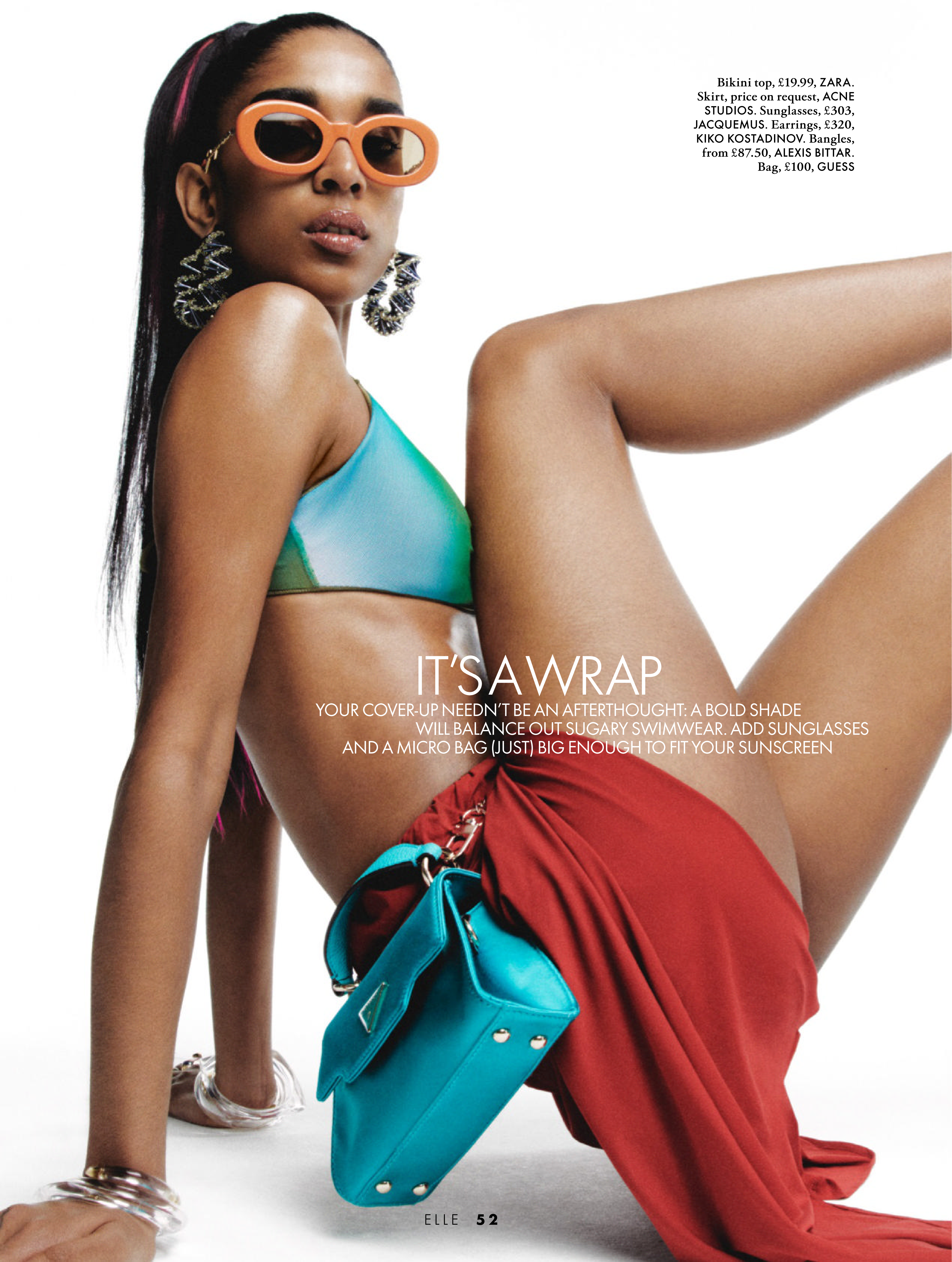
1 Jacket, £650, MONCLER **2** Trainers, £110, NIKE **3** Heels, £630, THE ATTICO at MYTHERESA **4** Swimsuit, £225, MAX MARA **5** Top, £45, COS **6** Bag, £1,267, GIVENCHY **7** Sandals, £145, RUSSELL & BROMLEY **8** Skirt, £535, NOIR KEI NINOMIYA at MYTHERESA **9** Top, £445, AHULWALIA **10** Swimsuit, £19.99, ZARA **11** Sunglasses, £115, GUESS **12** Trousers, £119, WHISTLES **13** Bikini, £155, HUNZA G at NET-A-PORTER **14** Top, £290, CHRISTOPHER ESBER at BROWNS **15** Earrings, £520, ALAÏA

Top, £220, JACQUEMUS. Trousers, £219, and orange bag, £275, both MARC CAIN. Bikini bottoms (just seen, sold as set), £465, DOLCE & GABBANA. Sunglasses, £290, FERRAGAMO. Earrings, £137, ALEXIS BITTAR. Pink bag, £2,140, LOUIS VUITTON. Sandals, £90, VAGABOND



THE CLASH

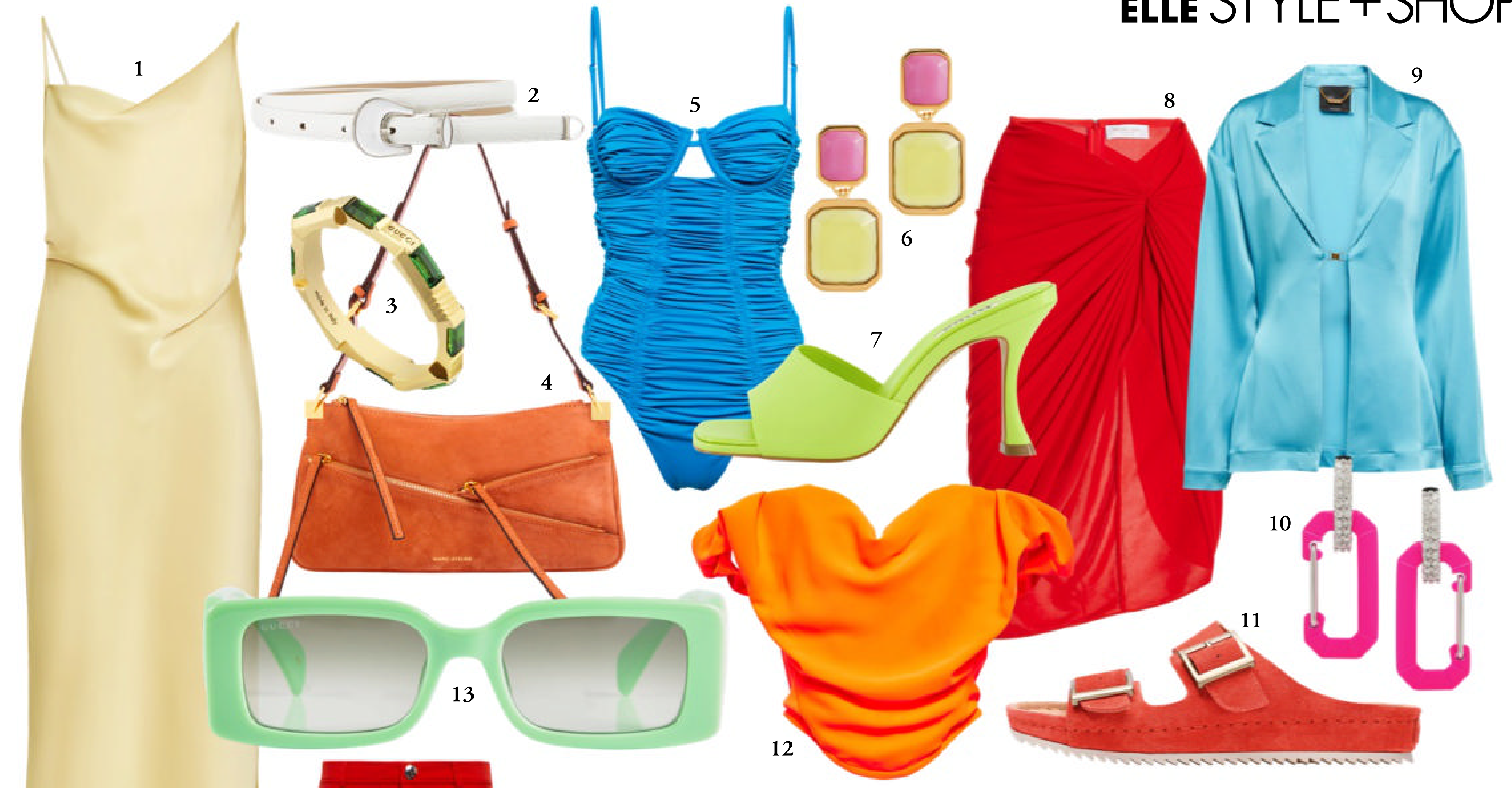
SCORCHING WEATHER CALLS FOR AN EQUALLY SIZZLING OUTFIT, AND A MIX OF BUZZY COLOURS SCREAMS SUMMER. A FLASH OF TRENDING BARBIE-PINK IS THE CHERRY ON TOP

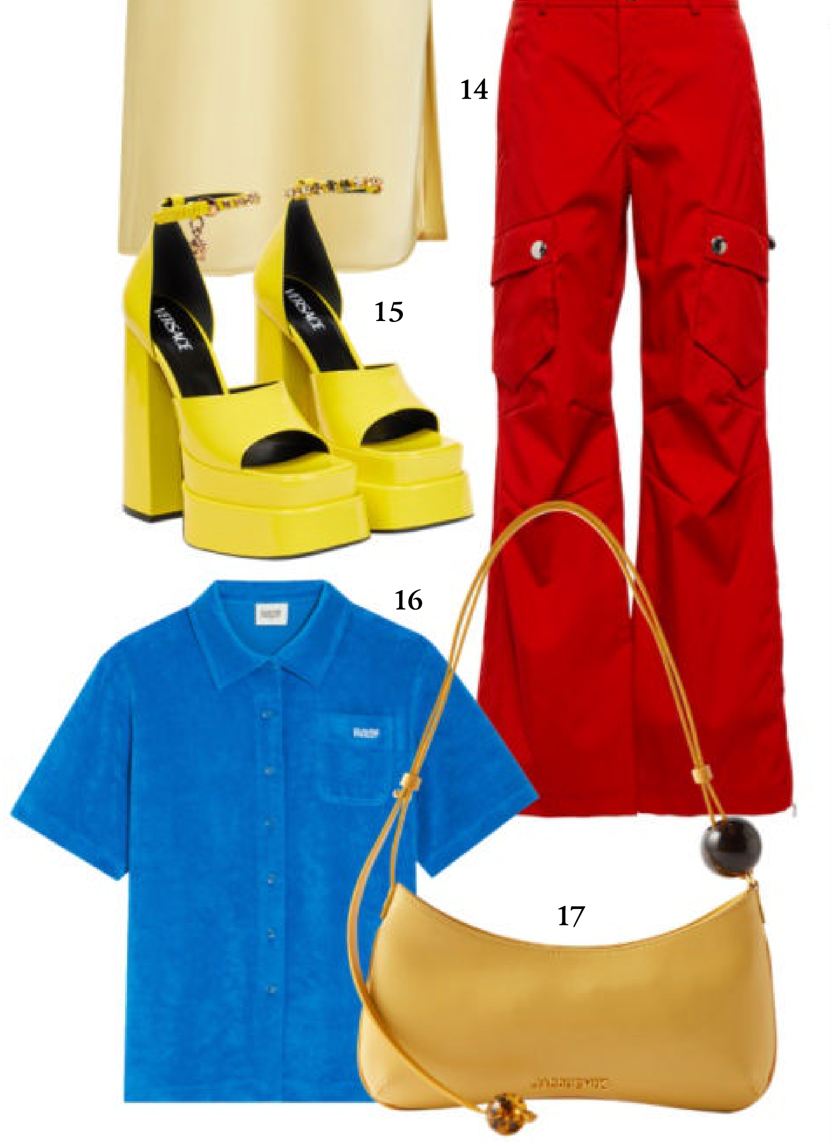


Bikini top, £19.99, ZARA.
Skirt, price on request, ACNE
STUDIOS. Sunglasses, £303,
JACQUEMUS. Earrings, £320,
KIKO KOSTADINOV. Bangles,
from £87.50, ALEXIS BITTAR.
Bag, £100, GUESS

IT'S A WRAP

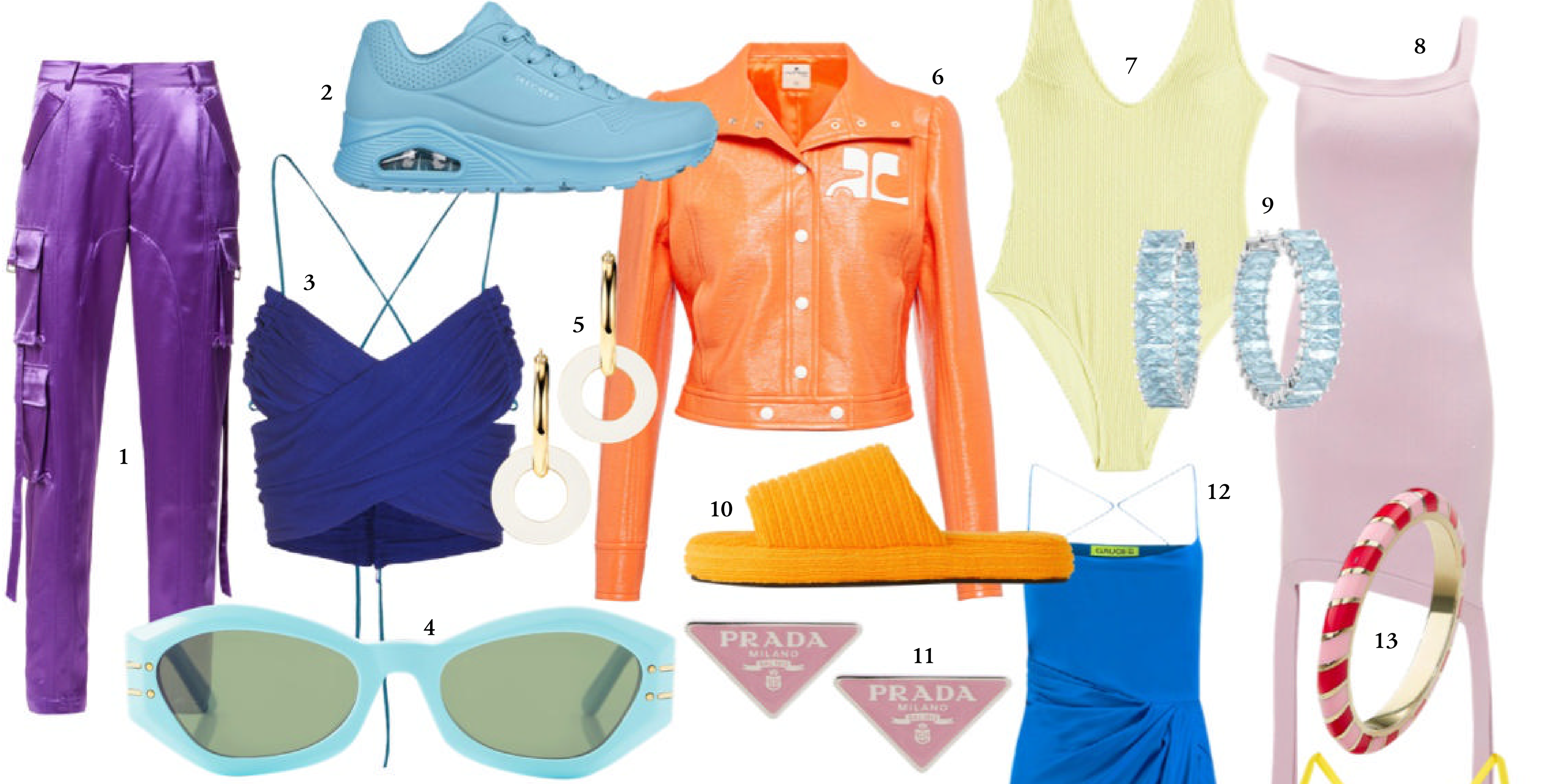
YOUR COVER-UP NEEDN'T BE AN AFTERTHOUGHT: A BOLD SHADE WILL BALANCE OUT SUGARY SWIMWEAR. ADD SUNGLASSES AND A MICRO BAG (JUST) BIG ENOUGH TO FIT YOUR SUNSCREEN

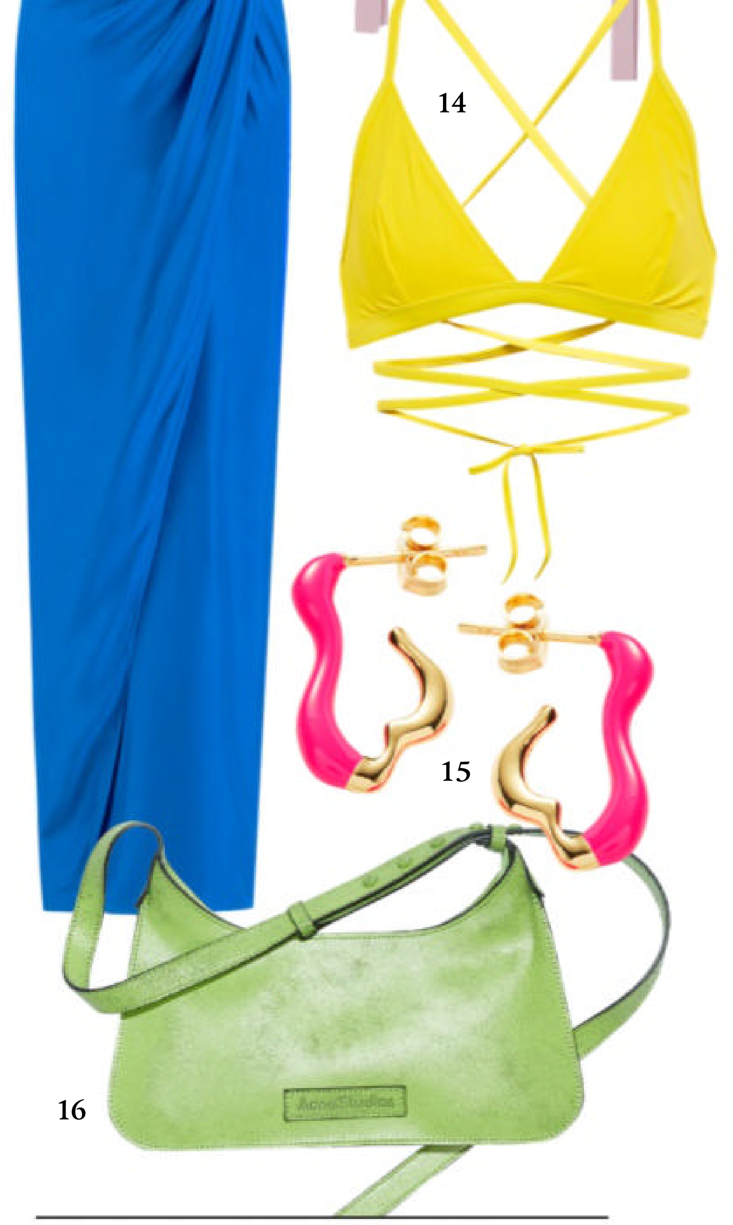




Dress (worn as top), £29.99, H&M. Skirt, £1,106, LAQUAN SMITH. Earrings, £180, PANCONESI. Ring (left), £67, LA MANSO. Ring, £245, SAPIR BACHAR

1 Dress, £625, NANUSHKA at SELFRIDGES **2** Belt, £89, MARC CAIN **3** Ring, £2,120, GUCCI JEWELLERY **4** Bag, £400, MANU ATELIER **5** Swimsuit, £220, SELF-PORTRAIT **6** Earrings, £645, SAINT LAURENT BY ANTHONY VACCARELLO **7** Sandals, £90, DUNE **8** Skirt, £705, MICHAEL KORS COLLECTION **9** Top, £730, BLUMARINE **10** Earrings, £1,226 each, EERA at MYTHERESA **11** Sandals, £70, CLARKS **12** Top, £1,075, VIVIENNE WESTWOOD **13** Sunglasses, £290, GUCCI **14** Trousers, £950, DOLCE & GABBANA **15** Heels, £1,100, VERSACE **16** Top, £159, CLAUDIE PIERLOT **17** Bag, £460, JACQUEMUS at MATCHES



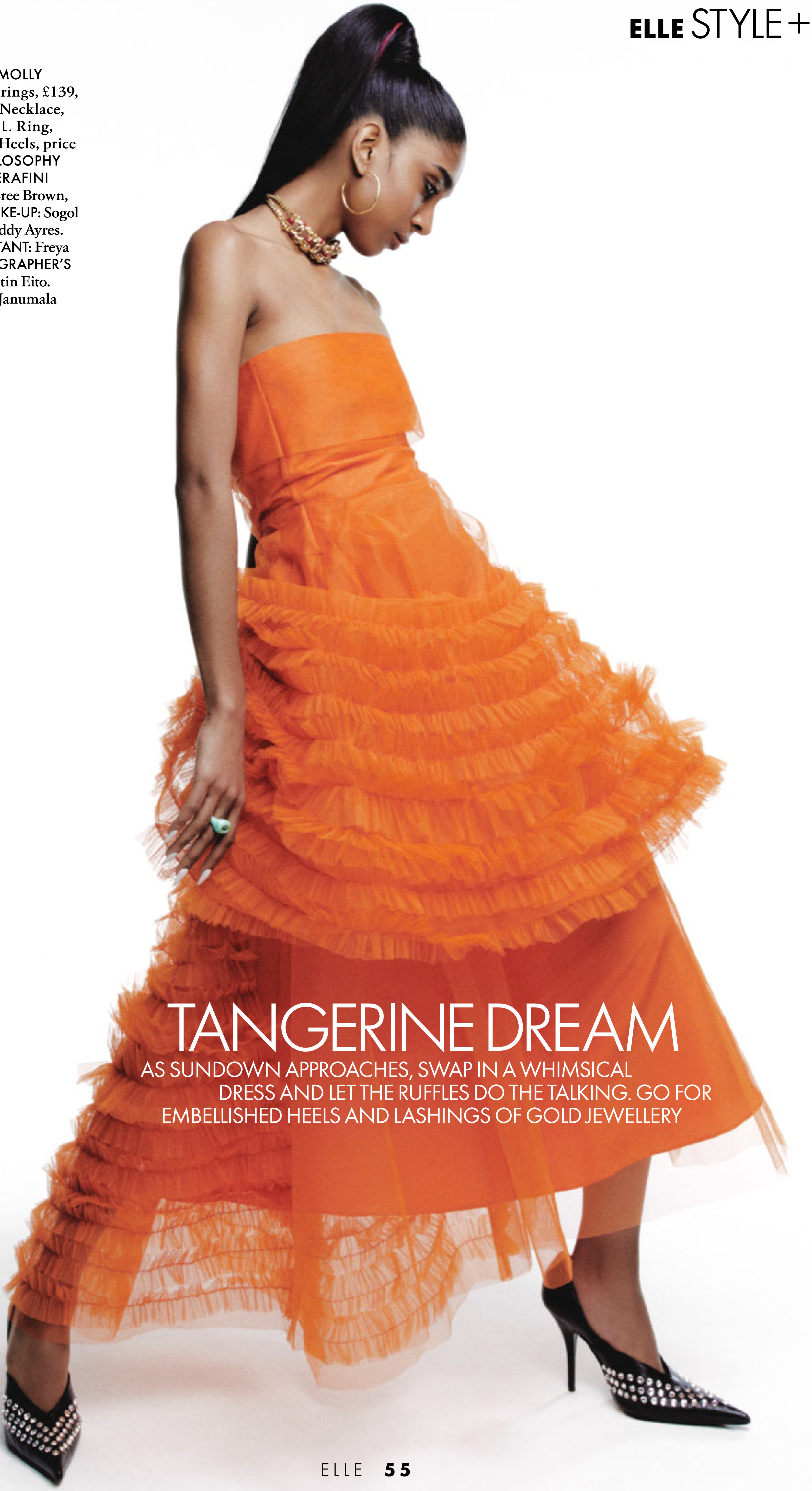


Top, £410, TORY BURCH. Skirt, £1,595, CHRISTOPHER KANE. Earrings, £315, ALEXIS BITTAR. Ring, £120, DINOSAUR DESIGNS. Bags (from top), £1,950, CELINE PLEIN SOLEIL BY HEDI SLIMANE at HARRODS, and £2,950, CELINE BY HEDI SLIMANE. Platforms, £660, VIVIENNE WESTWOOD

1 Trousers, £335, RETROFETE at SELFRIDGES **2** Trainers, £90, SKECHERS **3** Top, £450, GIORGIO ARMANI **4** Sunglasses, £410, DIOR EYEWEAR **5** Earrings, £250, MEJURI X LUAR **6** Jacket, £820, COURRĒGES **7** Swimsuit, £19.99, H&M **8** Dress, £415, JW ANDERSON **9** Earrings, £135, SWAROVSKI **10** Sliders, £35, ARKET **11** Earrings, £480, PRADA **12** Dress, £500, GAUGE81 **13** Ring, £950, ALICE CICOLINI **14** Bikini, £155, ISABEL MARANT **15** Earrings, £155, MISSOMA **16** Bag, £650, ACNE STUDIOS

Dress, £2,400, MOLLY GODDARD. Earrings, £139, ALEXIS BITTAR. Necklace, £2,620, CHANEL. Ring, £345, JUPITER. Heels, price on request, PHILOSOPHY DI LORENZO SERAFINI

HAIR: Johanna Cree Brown, using Oribe. MAKE-UP: Sogol Razi. NAILS: Maddy Ayres. STYLIST'S ASSISTANT: Freya Watson. PHOTOGRAPHER'S ASSISTANT: Martin Eito. MODEL: Naomi Janumala at Models1



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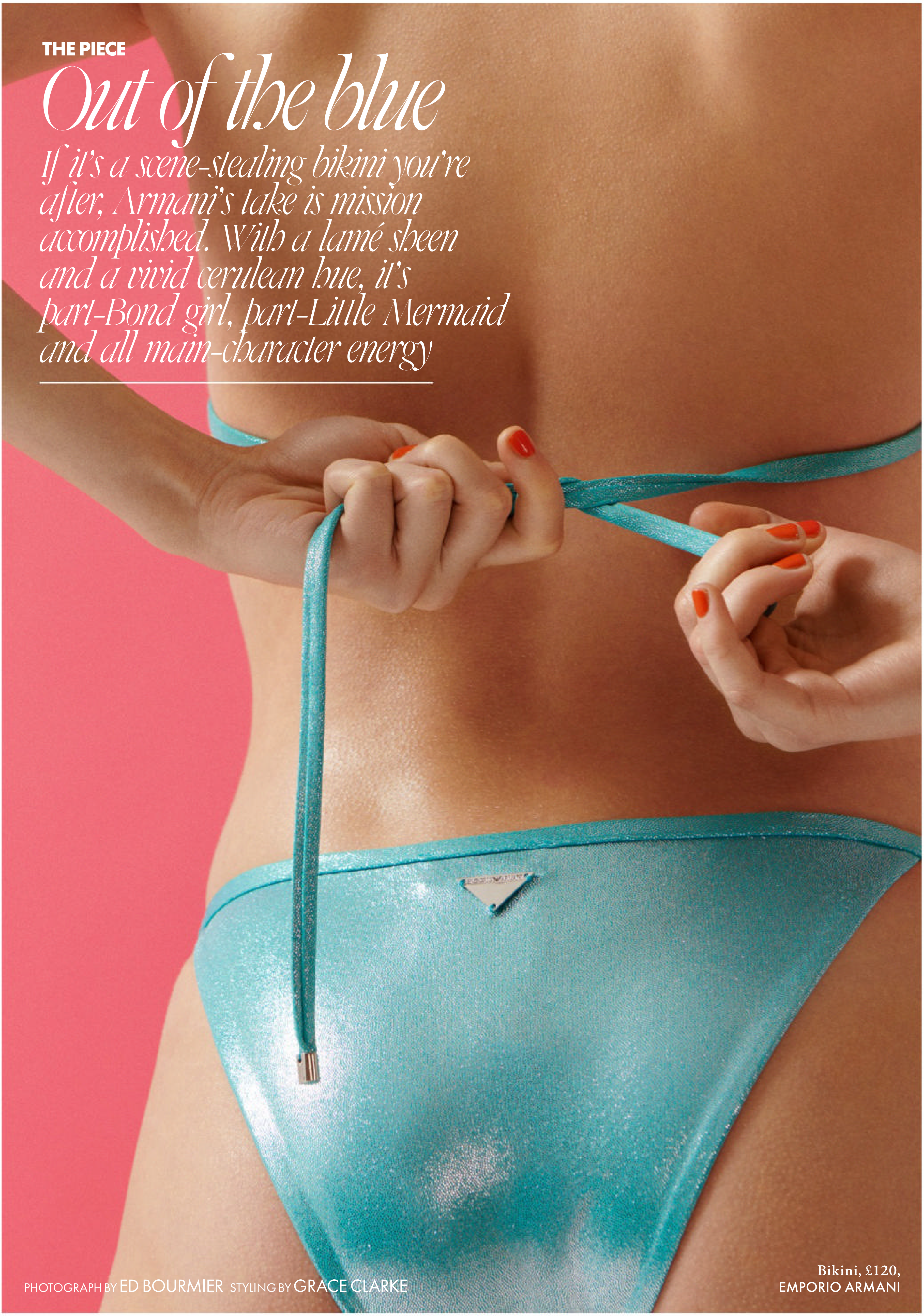
THE PIECE

Out of the blue

If it's a scene-stealing bikini you're after, Armani's take is mission accomplished. With a lamé sheen and a vivid cerulean hue, it's part-Bond girl, part-Little Mermaid and all main-character energy



Bikini, £120, EMPORIO ARMANI

PHOTOGRAPH BY ED BOURMIER STYLING BY GRACE CLARKE

WORDS: ENI SUBAIR

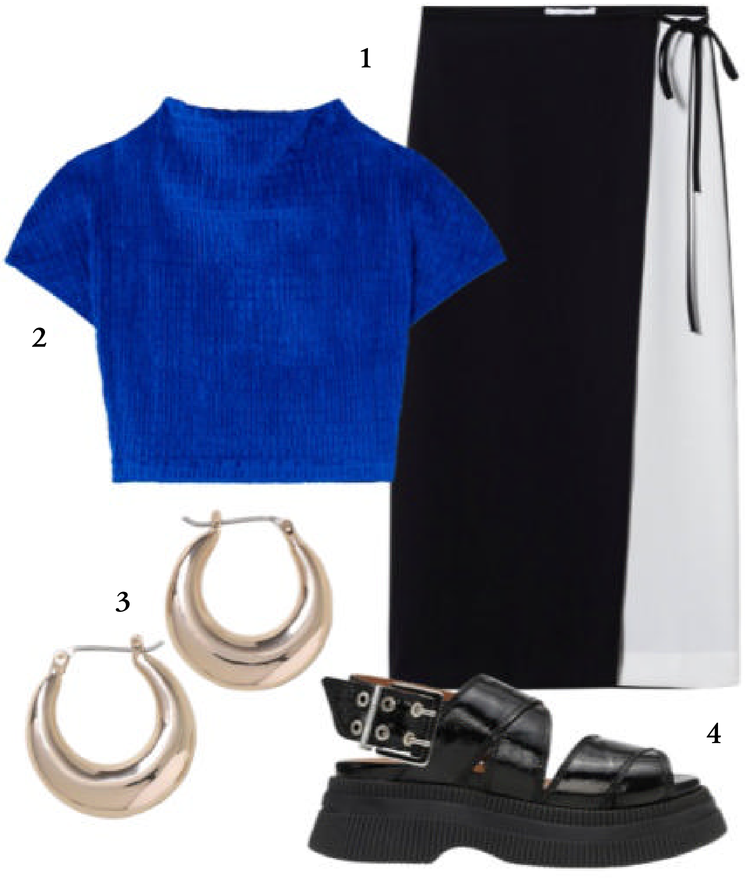
DRESS CODE

ALFRESCO DINING

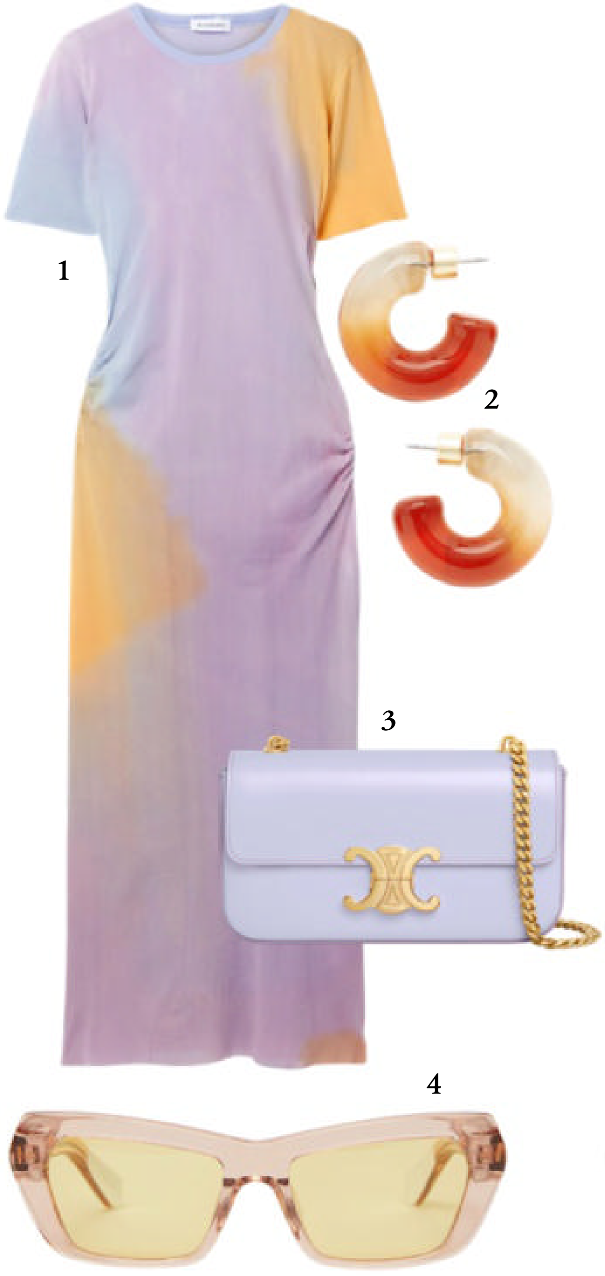
CHIC PIECES FOR EATING OUT, OUTSIDE

WORDS ENI SUBAIR PHOTOGRAPHS DARREL HUNTER

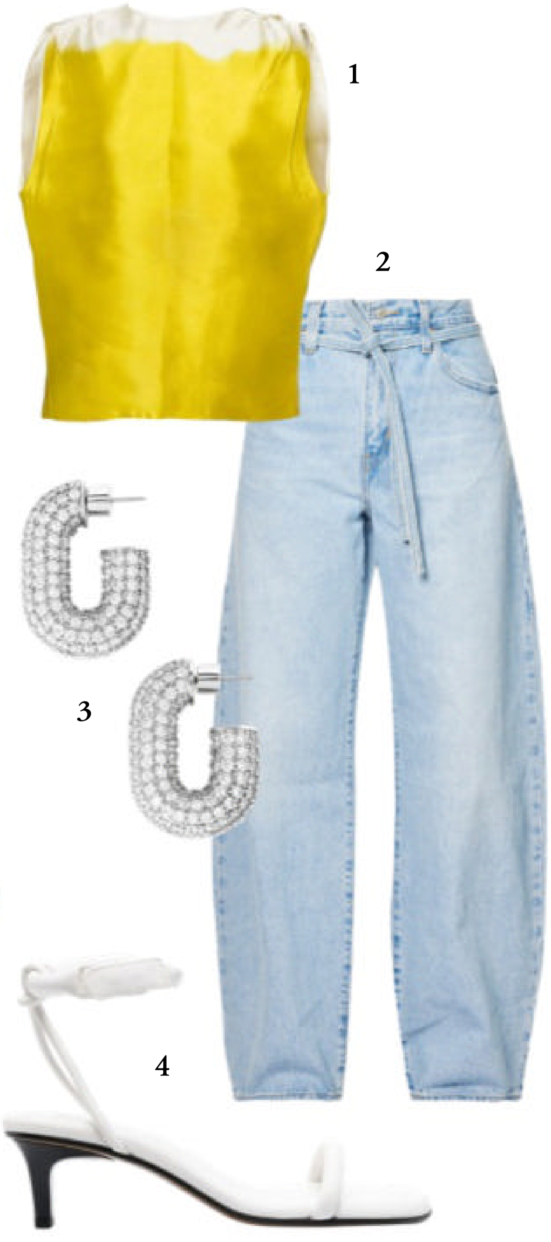
A DINNER OUTSIDE ON A BALMY SUMMER EVENING IS THE PERFECT EXCUSE for escapist dressing. Pack jewelled earrings, surreal heels and mom jeans for strolling the streets of Sicily, or enjoy your cacio e pepe in a Loewe tank dress. Soak up the sun, and the scenery, in a plunging top and Bermuda shorts (yes, they're back), or swap in an ankle-length skirt and pleated top for lunches that last all afternoon…



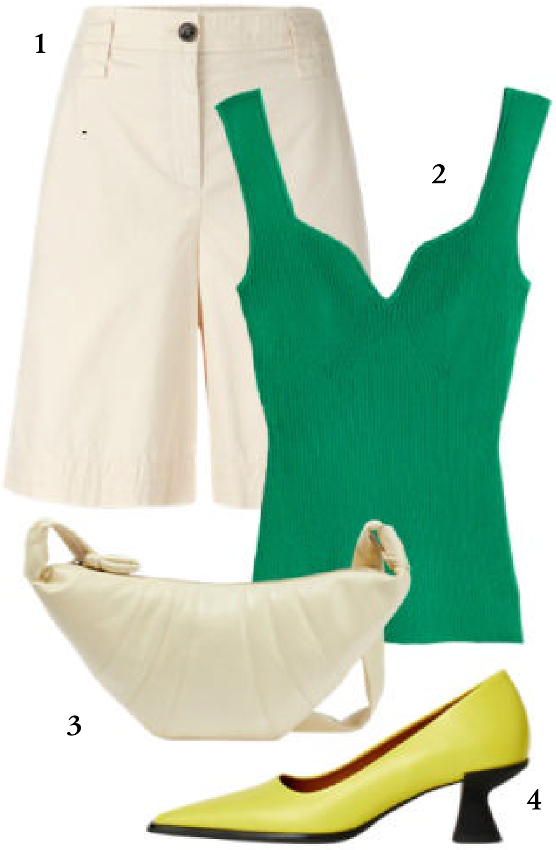
1 Skirt, £45.99, MANGO **2** Top, £295, TOVE at NET-A-PORTER **3** Earrings, £8.50, MARKS & SPENCER **4** Sandals, £295, GANNI at COGGLES



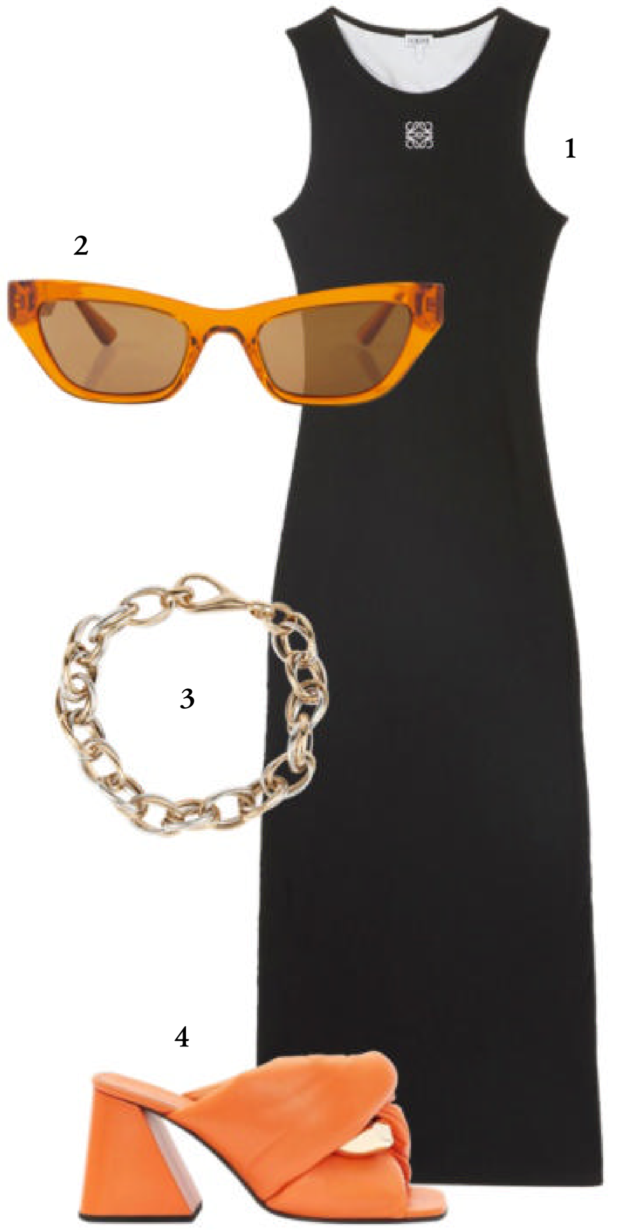
1 Dress, £360, ACNE STUDIOS **2** Earrings, £25, COS **3** Bag, £2,250, CELINE BY HEDI SLIMANE **4** Sunglasses, £175, JOSEPH



1 Top, £1,650, PRADA at BROWNS **2** Jeans, £120, LEVI'S **3** Earrings, £59, ARKET **4** Sandals, £595, ISABEL MARANT



1 Trousers, £169, MARC CAIN **2** Top, £17.99, H&M **3** Bag, £930, LEMAIRE **4** Kitten heels, £130, VAGABOND



1 Dress, £625, LOEWE **2** Sunglasses, £223, VERSACE at MYTHERESA **3** Necklace, £390, MAX MARA **4** Mules, £465, JW ANDERSON

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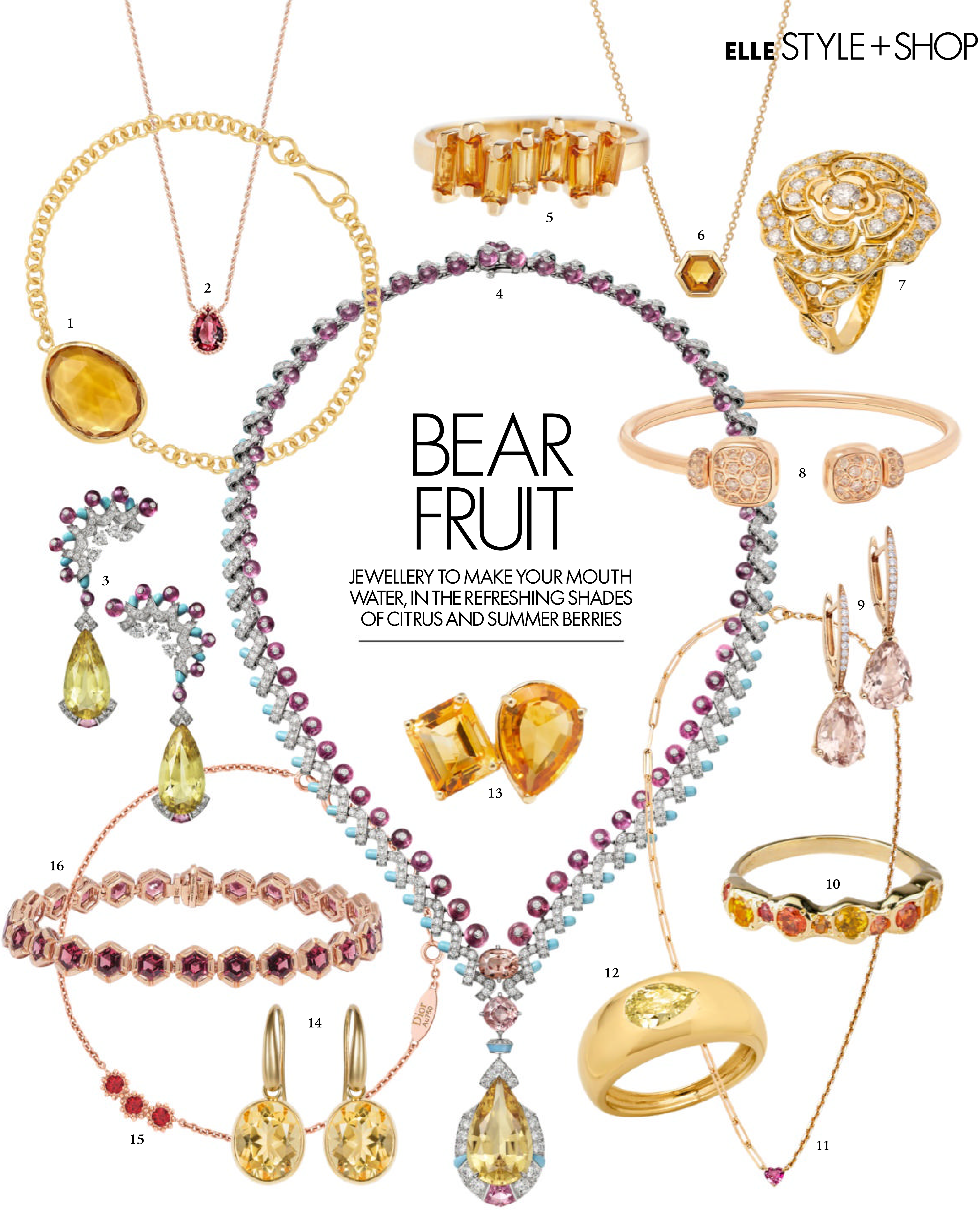

1 Gold and citrine bracelet, £1,190, PIPPA SMALL **2** Rose gold and rhodolite necklace, price on request, BOUCHERON **3** and **4** White gold, diamond, heliodor, sapphire and spinel earrings; matching necklace, both price on request, CARTIER **5** Gold and citrine ring, £560, SUZANNE KALAN **6** Gold and citrine necklace, price on request, TIFFANY & CO **7** Gold and diamond ring, £12,500, CHANEL FINE JEWELLERY **8** Rose gold, diamond and topaz cuff, £11,168, POMELLATO at NET-A-PORTER **9** Rose gold, morganite and diamond earrings, £1,800, BUCHERER **10** Gold and orange sapphire ring, £1,800, SUSANNAH KING at TOMFOOLERY LONDON **11** Gold and spinel necklace, £1,580, YVONNE LĒON at SELFRIDGES **12** Gold and yellow diamond ring, £6,000, SIG WARD JEWELRY **13** Gold and citrine ring, £5,120, JIA JIA at MATCHES **14** Gold and citrine earrings, £765, MINKA JEWELS **15** Rose gold and ruby bracelet, £1,700, DIOR JOAILLERIE **16** Rose gold and rhodolite bracelet, £6,740, SELIM MOUZANNAR

Alana Haim wears bikini top, £500, shorts, £1,790, and belt, price on request, all LOUIS VUITTON

PHOTOGRAPH: TIERNEY GEARON

ELLE FASHION + READS

SUMMER: IT'S FINALLY HERE, AND WHEREVER YOU'RE LAYING YOUR TOWEL – *PLAGE, PLAYA* OR LOCAL PARK – LET'S MAKE IT ONE TO REMEMBER. THIS ISSUE, WE'RE CELEBRATING THE CREATIVITY OF THE WOMEN DEFINING OUR CULTURE, FROM PUBLISHING POWERHOUSES TO GIRLS WITH GUITARS. PLUS HEDONISTIC, HEADY FASHION TO GET THE TEMPERATURE RISING

From left: Danielle wears dress, £2,170, and shorts, £1,320; Este wears swimsuit, £750, and kaftan, £2,170; Alana wears shirt, £1,790, and swimsuit, £710, all LOUIS VUITTON

PHOTOGRAPHS BY **TIERNEY GEARON**
STYLING BY **FELICITY KAY**

WOMEN ON TOP

WITH A TRIO OF GRAMMY NOMINATIONS, A CLUTCH OF HIT ALBUMS AND AN OSCAR NOD BETWEEN THEM, HAIM ARE FAST BECOMING THE BIGGEST FEMALE ROCK BAND IN THE WORLD. THE THREE SISTERS – ALANA, DANIELLE AND ESTE – TELL *LOTTIE LUMSDEN* ABOUT THE STRUGGLES THEY HAVE FACED TO GET HERE

HAIM ARE TELLING ME ABOUT THE BEST party they've ever had. 'I stayed up until the sun came up,' says Alana, the band's youngest member. 'When we go out, we don't know how to leave,' adds her eldest sister, Este. Danielle smiles knowingly.

The party in question took place after their gig at London's O2 arena last July, which was also the last European night of their worldwide 'One More Haim Tour'. The show got rave reviews, including one that said, 'Slinky, breathless and defiant, the Californian trio of sister musicians prove they might just be the best rock band in the world.' Their close friend Taylor Swift made a surprise appearance, all four in matching custom-made Louis Vuitton leather trousers, to perform their hit track 'Gasoline' with them. When the concert finished, Este, 37, Danielle, 34, and Alana, 31, celebrated, just as any good rock band should. 'It felt like our wedding day,' smiles Alana. 'It was pretty f***ing cool. We hit the streets with our friends. I was like, "I don't really care where we go. I just want tequila."'

Performing is what Haim love best. 'It's the thing we find most joy in,' says Este. And when I meet them, on the rooftop of the Thompson Hollywood hotel in Los Angeles on a sunny spring morning, they are getting ready for a busy summer of shows. Not only are they headlining London's All Points East festival on 28 August, they will also be supporting Swift on some of the US leg of her 'Eras' tour. In between gigs, they're writing their fourth album.

We're sitting at a corner table, perched on a banquette scattered with yellow-and-white candy-stripe cushions. Behind us lies a Slim Aarons-style pool, with planters of lavender surrounding the table. There's plenty of rock-star-appropriate leather going on: Este is in jeans, a white tee, black heeled boots and a leather jacket, with her blonde hair pushed to one side. Danielle is wearing a black leather bomber, sweater and trousers, while Alana sports a cosy-looking Louis Vuitton brown bomber over her jeans. They've got real presence: as soon as they walked in, it was clear that rock stars had entered the building. One waiter even squealed, 'Oh my god! You're my favourite band!'

You never know what to expect when doing a big interview, but the fact that they offered to come to my hotel for the 10am meeting (which *never* happens) made me instantly like them. And, in person, they're funny, finishing each other's sentences and riffing off one another endlessly. Alana is the unofficial spokesperson, while Este brings the edge and Danielle sits back quietly, a bit more considered in what she says.

It has been a busy few years for the sisters. They released their critically acclaimed third album, *Women in Music Pt III*, in 2020, at the height of the pandemic. It went straight to number one in the UK, and it made history in 2021 when they became the first all-female rock band to be nominated for Album of the Year at the Grammys. In 2022, they joined Louis Vuitton's glittery roster of house ambassadors. Then there was the small matter of playing Glastonbury's Pyramid Stage last year.

'We put our third album out and wanted to tour, but it was physically impossible,' says Alana, on the impact of the pandemic. 'It was devastating. Like a sneeze that you just had to hold in.' Needless to say, they're excited to get back on stage – especially with Swift, who they previously supported on her '1989' tour. 'Seeing how hard she works is insane,' says Danielle. 'She never complains. She's the most incredible performer, and so inspiring as a friend.' 'She loves what she does,' adds Este. 'We'd play a show and she would just want to hang out after.'

It is hardly surprising that the sisters live and breathe music: it has always been central to their lives. The trio grew up in LA's San Fernando Valley, and had a family band, called Rockinhaim, with their parents Moti and Donna. 'It was a covers band,' explains Alana. 'My mom played guitar and my dad had a drum set in the living room. We played at country fairs, church fairs, charity events… In our minds, we weren't great – we were amazing.' Este objects: 'We were kids! And it was our way of spending time as a family. Some families go camping – we play music. We'd play The Beatles, The Stones, Santana…'

As they got older, and Este passed her driving test, the sisters would head to Hollywood to watch live music at bars such as the Troubadour, where the likes of Bob Dylan had once performed. At the time, Este was working as a waitress in The Cheesecake Factory, Danielle at a shoe shop and Alana was still in high school. 'Our lives changed when Este got her licence,' says Alana. 'She got us fake IDs and we started going to concerts, and that's how we bonded as sisters.'

In 2007, they started a new band as a trio. 'We were writing songs,' says Danielle. 'Really bad songs. And Haim just kind of began.' While the sisters all play guitar, Este is on bass, Danielle on drums and Alana on piano. They uploaded their music to Myspace and started booking gigs through the platform. 'We would pay for our friends to come to our shows so there were people in the audience,' says Alana.

It wasn't easy to launch themselves as an all-female rock band, despite gigging around LA for five years. 'No one wanted to sign us,' notes Alana. 'The amount of people who were like, "You're never going to make it. Give up!"' Danielle adds, 'People would say to us, "You'll never get a record deal. A girl rock band, unfortunately, is not something you see." People used to say that shit all the time. But we had such a crazy focus, plus we're sisters – we're like a wolf pack.' Alana says, 'We've done so many things in our career, despite what people in the industry have said. Being told you'll never sell out a venue, then you do. You'll never headline a festival, and then we do. It fuels the fire.'

They didn't give up, and were eventually signed to Polydor Records in 2012. Shortly after, they released their EP, *Forever*. Their resilience is what makes them such important figures ▷

'PEOPLE IN THE INDUSTRY SAID WE'D NEVER MAKE IT, AND THEN WE DID. IT FUELS THE FIRE'

From left: Este wears dress, £4,050, shoes, her own; Alana wears dress, £3,700; Danielle wears dress, £4,350, all LOUIS VUITTON

Dress, £4,350,
LOUIS VUITTON

'WE DANCE IN OUR MUSIC VIDEOS, SO PEOPLE SAY, "THEY DON'T ACTUALLY PLAY THEIR OWN INSTRUMENTS." WE LIKE TO MOVE!'

in a male-dominated industry. At no point have they allowed anyone to get in the way of their vision: keeping rock music alive, through the female lens.

It's still a struggle today. They tell me about the time they fired their agent after learning a male act he also represented was being paid 10 times more than them to perform at the same festival. 'I think I can comfortably say that will never happen again,' Alana says.

When I ask what needs to change for women in the industry, Danielle says simply, 'I don't even know where to start.' It's clear the subject weighs heavily upon them, and has motivated them to go deeper and become more honest in their writing. The themes of *Women in Music Pt III* encompass everything from mental health to Alana losing a friend in a car accident.

Danielle explains, 'On our first two albums [*Days Are Gone* (2013) and *Something to Tell You* (2017)], there aren't a lot of guitar solos. And we dance in our music videos because we love to dance, but some people would write it off and say, "Oh, they don't actually play their own instruments." We like to move! Some male bands can get away with dancing and not putting guitar solos on their albums and are still considered a rock band. With our third album, we were a little more conscious of that.'

All three say they have had regular therapy. 'I'm going to my therapist after this,' says Alana. 'It's incredibly important.' Danielle, who has spoken about suffering from depression, says, 'It took a lot of strength to be vulnerable. It was amazing to see [the reaction to the album]. 'I Know Alone' was written probably at the darkest depths of my depression, and it was weird because we released it during the pandemic when everyone was alone, and the messages we got from our fans were saying, "This has helped me so much." There is nothing better than having that connection with someone you don't know.'

Meanwhile, Este touches on living with a chronic illness on the track 'Hallelujah'. She was diagnosed with type 1 diabetes when she was 14, and she wears a monitor on her right arm to track her blood-sugar levels. It sends a message to her sisters' phones when the levels dip or peak. 'When I was growing up, doctors told me it would be a really bad idea to be a touring musician,' says Este, talking about the physical toll and unpredictability of life on the road. 'That was the most devastating thing for me. I understand why now, because it is really hard. There are so many things that affect diabetes that nobody ever really talks about. But I wanted to be able to show fellow diabetics that you don't have to let anything hold you back from making your dreams come true. There are days when I'm incredibly "depr-Este", because my blood sugar will be high all day and I won't know why.' As well as talking through her frustrations with her sisters, she has an unlikely confidante in Nick Jonas, who also has type 1 diabetes. 'He's my dia-buddy,' she smiles.

Vital to the continuing success of the group has been each sister's encouragement of the others going off to do their own thing. In the early days of the band, Danielle toured as a guitarist with The Strokes' Julian Casablancas. In 2020, Alana turned her hand to acting in the lead role of Alana Kane in Paul Thomas Anderson's 2021 hit film, *Licorice Pizza*. It went on to be Oscar and Bafta nominated. 'We are so proud of her,' says Danielle.

When Alana started filming in August 2020, it involved staying in a strict Covid bubble, so she couldn't see her sisters. Danielle, Este and their parents briefly appear in the film, playing her family at Shabbat, a traditional Jewish Friday-night dinner. 'When we finally got to film together with my parents, it was the first time I'd seen them all in months,' says Alana. 'And it was the first time in my life that I didn't have my siblings with me every step of the way.'

They made up for it when the film was nominated for Best Picture at the Oscars, and the sisters walked the red carpet together. They famously posted a TikTok video on their way to the awards, predicting a heavy night and singing, 'I'm going to be hungover, I'm going to drink a bunch of different drinks, and I'm going to be hungover.' 'We did drink a bunch of different drinks and we were hungover,' confirms Alana.

Then, last year, *White Lotus* fans went wild when Este started popping up in season two behind-the-scenes cast pictures on social media. Nobody could work out what she was doing there. As it turned out, Este had been going through a break-up in the spring of 2022 and so her friend, the show's executive producer David Bernad, invited her to stay at the hotel in Sicily where the show was being filmed. At first she was there on a jolly and her friend, the singer Kesha, joined her too. 'It was paradise. I was DJing every night in the bar area with the cast, and having these dance parties and karaoke. I was a bad influence – I wasn't working all day like they had been. My unofficial title was "vibe conductor",' says Este. I've only known her for an hour, but I can imagine the fun she must have brought on set.

'But then, even though live music was such a big part of the show, they didn't have anyone around to help with it, so Dave asked me to stay.' She ended up being credited as music consultant for the show. 'It was the most fun. The only thing missing was these two,' she says, indicating her sisters.

In the summer of 2022 they reunited for their world tour, all in their matching Louis Vuitton tour costumes, custom made by the house's creative director, Nicolas Ghesquière. 'For the first time ever we had the most iconic thing to wear on stage. We wore those leather pants every day,' says Alana. 'They smell so bad!' Danielle laughs, 'Just one pair, every night. It's musty in there.'

Talking fashion is where Danielle really comes alive. She reminisces ▷

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From left: Danielle wears jacket, £2,030, bikini top, £500, and jeans, £945; Alana wears top, price on request, and shorts, £895; Este wears cardigan, £1,790, and skirt, £2,170, all LOUIS VUITTON

about the first time she went to London in 2009, and took five buses to get to Topshop on Oxford Street because Kate Moss' latest edit had dropped. 'I got so lost, I didn't know what I was doing,' she laughs. So working with Ghesquière has been a highlight. 'It's the dream,' she says. 'We grew up idolising his designs.'

Despite their all-nighter after the O2 show, the sisters assure me that back in LA they live a quiet life in the Valley, hanging out with childhood friends. 'We don't really go out,' says Alana. 'I want to put on this façade that we're rock'n'rollers, but when we come home, we sleep. We're not night owls. Friends come to us. We stay at home, cook and watch *Love Island*,' explains Este. 'We're trying to perfect the martini right now,' adds Alana. ''Tini night!' shouts Este. And it's very much 'we'. 'We come as a package,' says Este. 'If you're friends with one of us, you're friends with all of us.' As for nights with Swift, they say they're 'the most fun'. 'We make dinner, we dance and we play pool,' says Este. 'When we met, it was "game over"– we just connected on so many levels,' agrees Alana. 'We have the same musical tastes. It just kind of clicks. As friendships do.'

With that, it's time for Alana's appointment. 'My therapist is waiting for me,' she says. I see them again before I return to London, on ELLE's cover shoot the following day, at a house in the Malibu hills. LA has had an unprecedented amount of rain over the winter, but today it's a cinematic blue-sky day. The countryside is a luscious green, and carpeted with yellow wildflowers. As with everything they do, Haim bring fun to the day – especially when our photographer asks them to hula hoop, which Este does with aplomb, and the ring spins around her waist.

This is the magic of Haim. Yes, they release great records, but people also love them for being so unapologetically themselves, never taking things too seriously, and always finding joy in their music. They have succeeded where many male-fronted rock bands have failed, and perhaps that's down to their unwavering self belief. Rock'n'roll might go in and out of fashion, but with the likes of Haim supporting the cause, it's definitely here to stay. ☐

Haim headline All Points East festival on 28 August

Cardigan, £1,790, and skirt,
£2,170, both LOUIS VUITTON

From left: Alana wears top, price on request, and shorts, £895; Danielle wears jacket, £2,030, bikini top, £500, and jeans, £945, all LOUIS VUITTON

Alana wears shirt, £1,790, and swimsuit, £710, both LOUIS VUITTON.
HAIR: Mara Roszak at A-Frame Agency.
MAKE-UP: Loftjet at The Only Agency.
NAILS: Alex Jachno at Opus Beauty.
SET DESIGN: Ross D Eaton.
PRODUCTION: Fox & Leopard

From left: Este wears scarf (worn as a top), £345, shorts, £895, and earrings, £10,400; Danielle wears scarf (worn as a top), £345, and bikini bottoms, £400; Alana wears scarf (worn as a top), £345, bikini shorts, £400, and ring, £4,800, all LOUIS VUITTON

THE NEW

O'NEILL
AL MERRICK

WAVE

WHEN CHANEL CHOSE DAKAR AS THE LOCATION FOR ITS ANNUAL MĒTIERS D'ART SHOW, IT WAS AN AFFIRMATION OF SENEGAL'S ARRIVAL ON THE FASHION MAP. *KENYA HUNT* EXPLORES ITS FLOURISHING, AND DAZZLINGLY DIVERSE, CREATIVE SCENE

PHOTOGRAPHS BY CHRISTINA EBENEZER STYLING BY RUDY SIMBA BETTY

Dress, £6,265, and earrings, £865, sunglasses, £500, and belt (worn as necklace), £2,455, all CHANEL

'THAT WAS THE BEST-DRESSED FRONT ROW I'VE EVER SEEN,' a curator, stylist and I all agreed, after Chanel's Métiers d'art catwalk show, as we watched the dance floor fill with a pulsing crowd of attendees, 800 of them, many flown in from across Africa, in Dakar's Palais de Justice. Runway shows can often be intimidatingly cool, big-budget affairs, replete with poker-faced business leaders and seen-it-all fashion insiders. But a feeling of warmth and joy permeated the cavernous space as a mix of celebrities (Pharrell Williams, Naomi Campbell, Whitney Peak and singer Tobe Nwigwe), senior-ranking editors and Chanel top brass (creative director Virginie Viard, president of Chanel fashion Bruno Pavlovsky and global CEO Leena Nair) mingled with Senegalese artists, dancers and designers.

Fashion has a long-established wanderlust, with immersive shows-turned-travel-experiences in far-flung locations dotting the calendar. But no brand quite embodies this tradition like Chanel, a house many credit with originating the idea of staging elaborate runway moments the world over, from Monaco to Havana. So when it was announced that the French titan would take its annual Métiers d'art show (previous settings include Edinburgh and Dallas) to Dakar, Senegal, becoming the first luxury fashion house to travel to sub-Saharan Africa, the fashion industry and the world at large took note.

This would be no ordinary destination show. And Dakar is no ordinary destination.

For years, the city has been enjoying a rise in prominence as a cultural capital, with an influential creative community making its mark on the global stage – a network of African culture-shifters who don't centre Western audiences or bow to the demands of Western tourism. 'We are proud of who we are as artists. It took us a long time to be this proud and to celebrate. We don't need the validation, though of course that doesn't mean we don't appreciate the love. But, rather, we know that we are enough,' says the designer Adama Amanda Ndiaye, owner of the label Adama Paris and founder of Dakar Fashion Week, which took place just days before the Chanel show and is in its 20th year. 'I'm championing all the designers here. And we're selling across the continent. We are looking to empower ourselves.'

For years, I had wanted to visit the city to explore a part of my own history as a Black woman from the African diaspora, and to see and experience its buzzing fashion and art renaissance for myself. 'Art and culture have always had an important place in Dakar,' says Olivia Marsaud, director of the Le Manège gallery in the city, and one of the local creative figures Chanel tapped to collaborate with. 'Culture has been supported here since the country's independence [from France, in 1960], when President Léopold Senghor set up the infrastructures necessary for its development, such as the National School of Arts, the Dynamic Museum and the Festival Mondial des Arts Nègres,' she explains. 'I'm not surprised by everything happening today. To me, the rise began a long time ago.'

Now, the city is teeming with cultural happenings that command coverage in glossy titles like this one and global broadsheet newspapers. There is the Dakar Biennale of African Contemporary Art, which *The New York Times* described as the 'largest, densest artistic gathering on Africa's terrain and on its own terms', and famed painter Kehinde Wiley's Black Rock, a sprawling artist-in-residence programme, named for the volcanic coastline, which he established to 'galvanise the growing artistic and creative energies that exist in Africa in an increasing measure'. In 2019, celebrities including Alicia Keys and Naomi Campbell flew in for its starry opening party.

'I call this the Door of Return,' he explained of one of its standout features, a 20ft-tall hardwood door, while showing me round the airy, art-filled space designed by the Senegalese architect, Abib Djenne. Just days before, I stood in the archway of its original reference, the historic Door of No Return on Gorée Island, once the final departure point of enslaved Africans trafficked to America and the Caribbean during the transatlantic slave trade.

It's a complicated endeavour for a house like Chanel to show a collection in Senegal, a former part of the French empire. It could be all too easy, and dangerous, to replicate the dynamics of colonialism or fall into a trap of performative allyship. 'I was pleasantly surprised by the choice of Dakar… I felt pride, but also fear,' says Marsaud. 'Pride because Dakar deserves to be recognised as an important centre of fashion and creativity in West Africa. But I was also afraid that Chanel would miss out on the city, its inhabitants, its artists, its wealth, and that the show Métiers d'art and the celebrities would take up all the space. But it didn't happen that way, fortunately.'

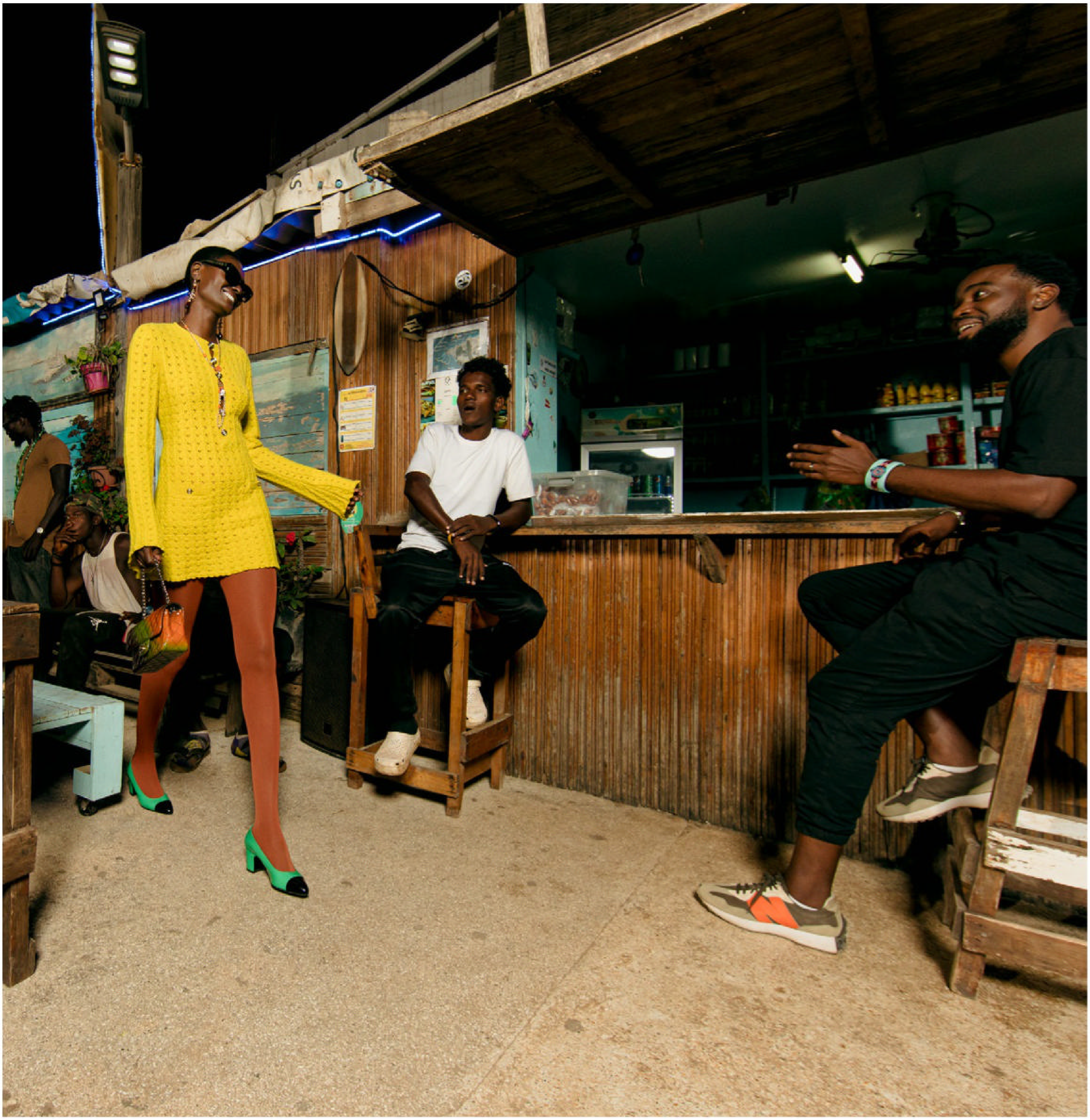
Throughout the brand's three-day programme, its participants – a cross-section of film-makers, authors, musicians, choreographers, artists, gallerists and designers from Dakar and Paris – attested to the time and care that had been dedicated to getting it right.

Chanel is taking what it described in a statement as a 'long-term approach', which began with the Dakar opening of La Galerie du 19M, a three-month-long residency, co-curated by Marsaud, that celebrated the weaving and embroidery trades through workshops, talks and events, free to all.

'The numbers speak for themselves – 10,000 visitors in less than three months is exceptional for Dakar,' Marsaud says. 'I saw children come with their class and then come ▷

'WE ARE PROUD OF WHO WE ARE AS ARTISTS. WE DON'T NEED THE VALIDATION, THOUGH OF COURSE THAT DOESN'T MEAN WE DON'T APPRECIATE THE LOVE'

Dress, £4,960, jacket, £8,660, earrings, £740, and necklace, £3,110, all CHANEL



Dress, £3,570, sunglasses, £500, earrings, £740, necklace, £1,245, ring, £805, bag, £4,700, and shoes, £915, all CHANEL

Dress, £3,570, trousers,
£2,350, sunglasses, £700, and
earrings, £865, all CHANEL

‘IN DAKAR, DRESSING WELL IS A TRUE ART OF LIVING’

back on weekends with their families. It was beautiful.’ The work created during the programme has since culminated in an exhibition that has travelled to France, titled *On the Thread*, on show in Paris until the end of July. Next, the house will develop a series of ‘entrepreneurial’ initiatives. ‘The partnership will continue via an economic fund from the Senegalese state. On the artistic side, I believe that the curiosity was strong on both sides, in both countries, and it’s very important to keep that dynamic,’ Marsaud says. ‘More generally, in France as in Senegal, I hope that contemporary creation and craftsmanship will be completely decompartmentalised. It’s the future! No more borders in the field of hand work.’

The Métiers d’art show, first staged in 2002, celebrates the house’s famous workshops – the embroiderers (Lesage), feather workers (Lemarié), milliners (Maison Michel), shoemakers (Massaro), goldsmiths (Goossens) and more. For Chanel’s Viard, the Dakar experience was more than a catwalk show. ‘It’s the event as a whole that I took into account. We’ve been thinking about it for three years. I wanted it to happen gently, over several days of deep, respectful dialogue,’ she says. The clothes were a rich mash-up of Seventies shapes, earthy tones, and glittering embroidery and jewel work – a subtle nod to Senegalese style rather than a literal interpretation of it.

Meanwhile, the clothes on display off the catwalk were a standout show of their own. It’s tradition for runway-show guests, most notably clients, to arrive decked out in the luxury brand that’s hosting, often wearing the label head to toe. But that wasn’t the case here. Instead, attendees proudly mixed Chanel bags and brooches with African-owned labels. ‘Everyone who was in attendance at the show, and who was outside of the fashion show, was wearing some of the best fashion on the planet,’ Pharrell Williams said the next day. ‘In Dakar, dressing well is a true art of living,’ Marsaud explains. ‘We defend Senegalese style and a certain idea of luxury – made-to-measure by personal tailors, for example. Each woman or man chooses their fabrics, their colours… We are far from European fast fashion. The people who didn’t know the country and came to the show felt that immediately.’

For Ndiaye, it was a full-circle moment: ‘Once upon a time, we didn’t think African fashion was good enough. But our fashion was everywhere that day. That was a beautiful moment to see. It all gets bigger and better from here.’ ☐

Blouse, £2,745, and dress, price on request, both CHANEL. HAIR: Joy Matashi using Ruka Hair. MAKE-UP: Marie Bruce. MODEL: Amy Faye. STYLIST'S ASSISTANT: Crystalle Cox. PHOTOGRAPHER'S ASSISTANTS: Guillaume Mercier and Seyni Ba. CASTING AND DAKAR PRODUCTION: Anna Toure PR

SUN LOUNGER

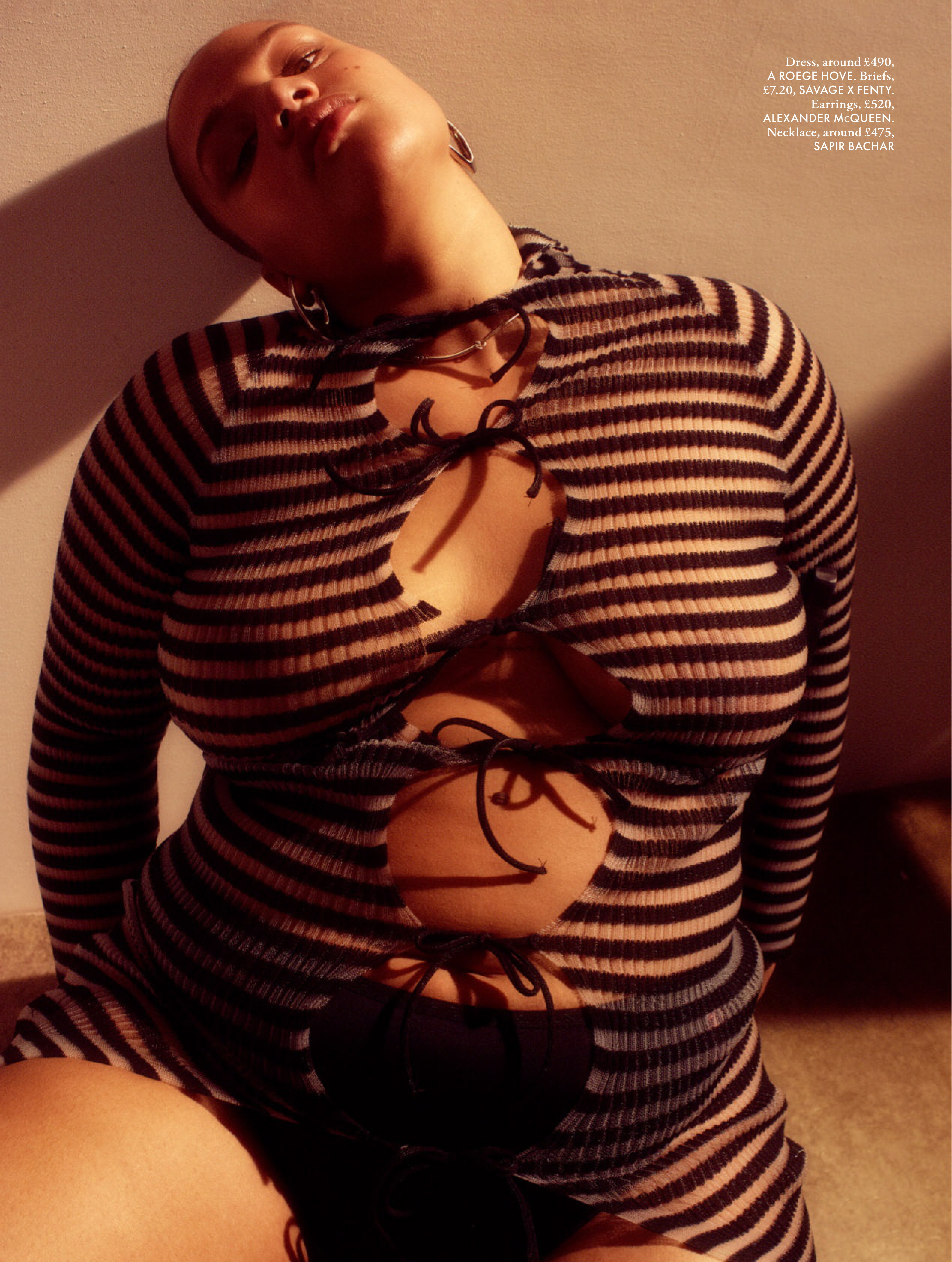
BASK IN THE HEADY MOMENTS OF HIGH SUMMER WITH CROPPED SILHOUETTES, EASY DRESSES AND TACTICAL FLASHES OF SKIN. THE HEAT IS ON…

PHOTOGRAPHS BY STEF GALEA STYLING BY AURELIA DONALDSON

Jacket, price on request, BALENCIAGA. Briefs, £7.20, SAVAGE X FENTY. Earrings, £380, DĒVĒ

Top, £225, and skirt, £395, both **KAROLINE VITTO**. Earrings, £380, **DĒVĒ**

Dress, price on request,
DOLCE & GABBANA



Dress, around £490, A ROEGE HOVE. Briefs, £7.20, SAVAGE X FENTY. Earrings, £520, ALEXANDER McQUEEN. Necklace, around £475, SAPIR BACHAR

Dress, £565, CHET LO.
Earrings, £690,
ALEXANDER McQUEEN

Jumper, £725,
MARINA RINALDI.
Bikini bottoms
(sold as set), £155,
HUNZA G

Jumper, £440, EXTREME CASHMERE. Dress (worn as skirt), £185, HUNZA G. Necklace, around £475, SAPIR BACHAR. Ring, £425, COMPLETEDWORKS

Top, £885, NENSI DOJAKA. Shorts, £35, ADANOLA. Earrings, £690, ALEXANDER McQUEEN

Bralette, £97, KAROLINE VITTO. Skirt, around £295, MARQUES ALMEIDA. Briefs, £7.20, SAVAGE X FENTY. Earrings, £380, DĒVĒ

Dress, £649, POLO RALPH LAUREN. Necklace, around £475, SAPIR BACHAR

Jumper, £375,
KAROLINE VITTO.
Earrings, £520,
ALEXANDER
McQUEEN

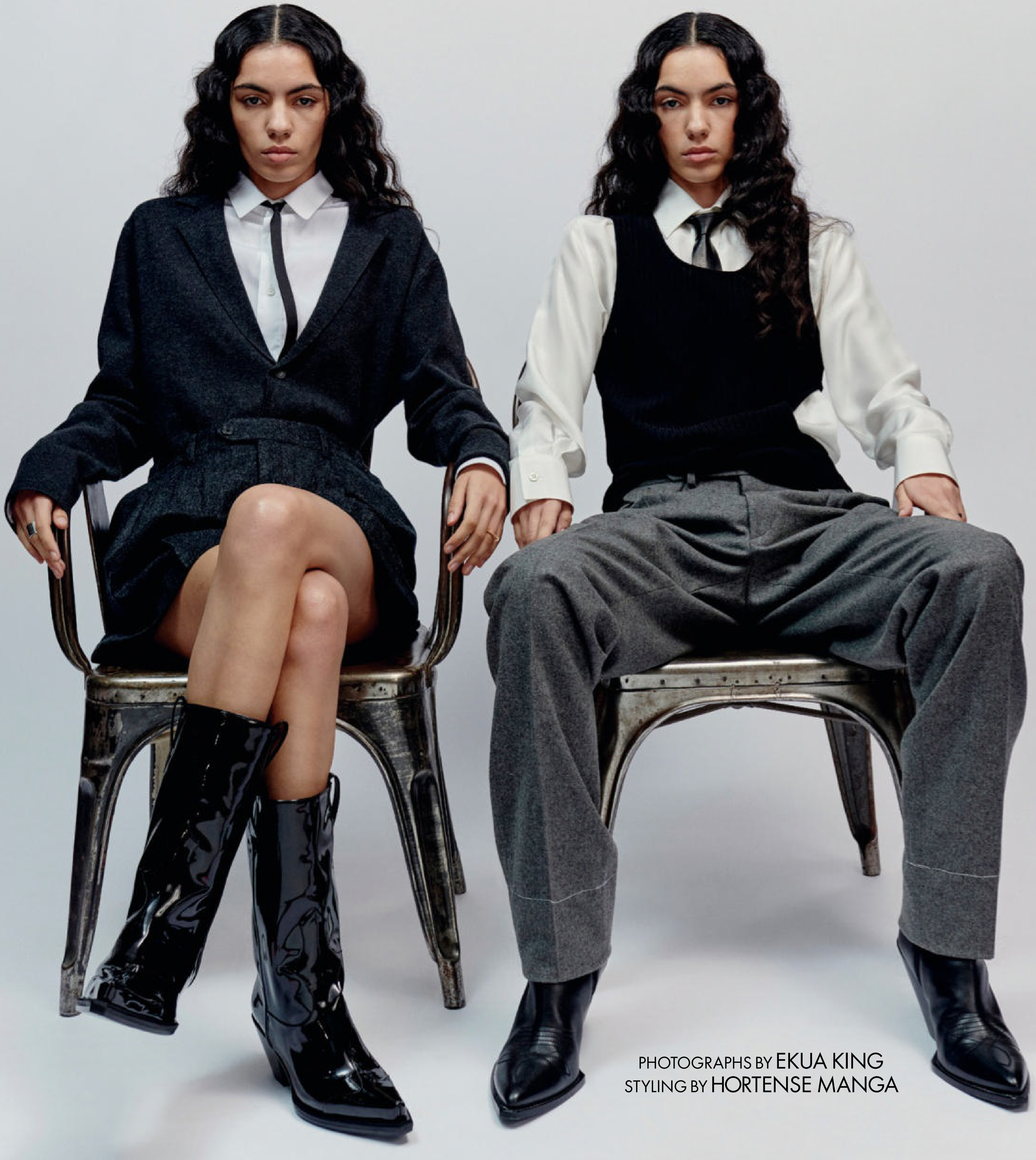
Dress, £575, REJINA PYO. Earrings, £225, COMPLETEDWORKS

Dress, around £435,
ESTER MANAS.
Earrings, £380, DĒVĒ

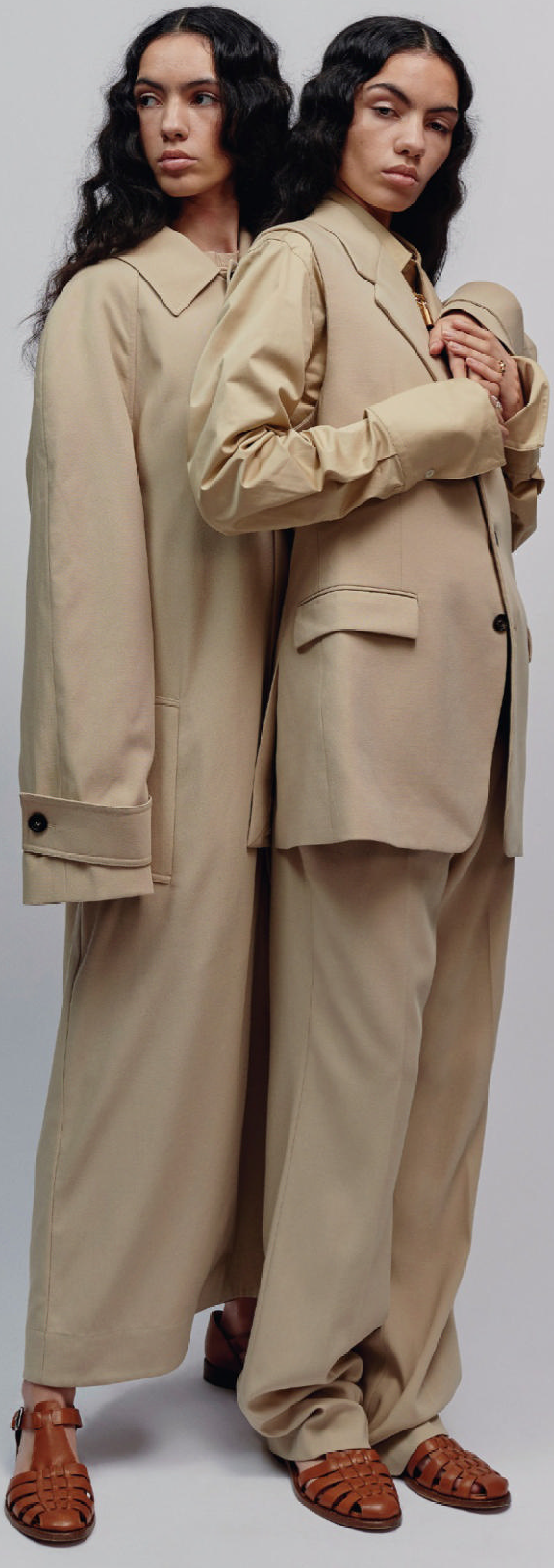
Dress, £1,690, CHLOĒ. Earrings, £290, JACQUEMUS. Sandals (just seen), £180, ANCIENT GREEK SANDALS. HAIR: Sharon Robinson, using Oribe. MAKE-UP: Anna Payne, using Chanel: Les Beiges Summer To-Go 2023 and Hydra Beauty Mirco Crème Yeux. NAILS: Jessica Ciesco, using Chanel: Le Base Camelia and La Crème Main. SET DESIGN: Isaac Ashley. STYLIST'S ASSISTANTS: Gal Klein and Lila Vitos. MODEL: Laura Lekysha at IMG

HYBRID WORKING

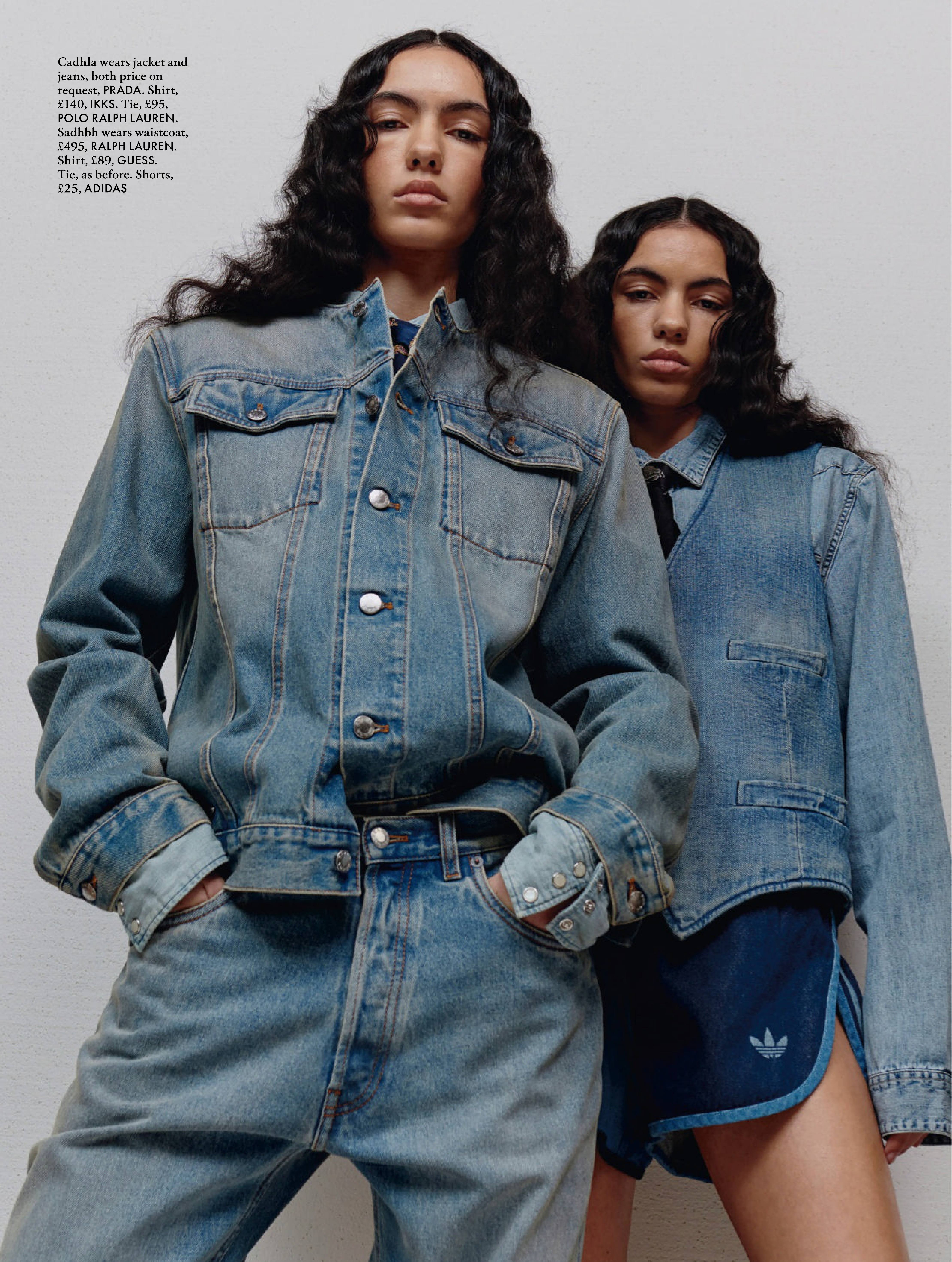
HOW TO DRESS FOR OFFICE HOURS IN SUMMER? WITH ELONGATED TAILORING FOR THOSE BIG IRL MEETINGS, EASY WFH DENIM FOR ZOOM, AND THE OCCASIONAL DRESSED-UP SLACKS FOR SUMMER FRIDAYS



PHOTOGRAPHS BY EKUA KING
STYLING BY HORTENSE MANGA



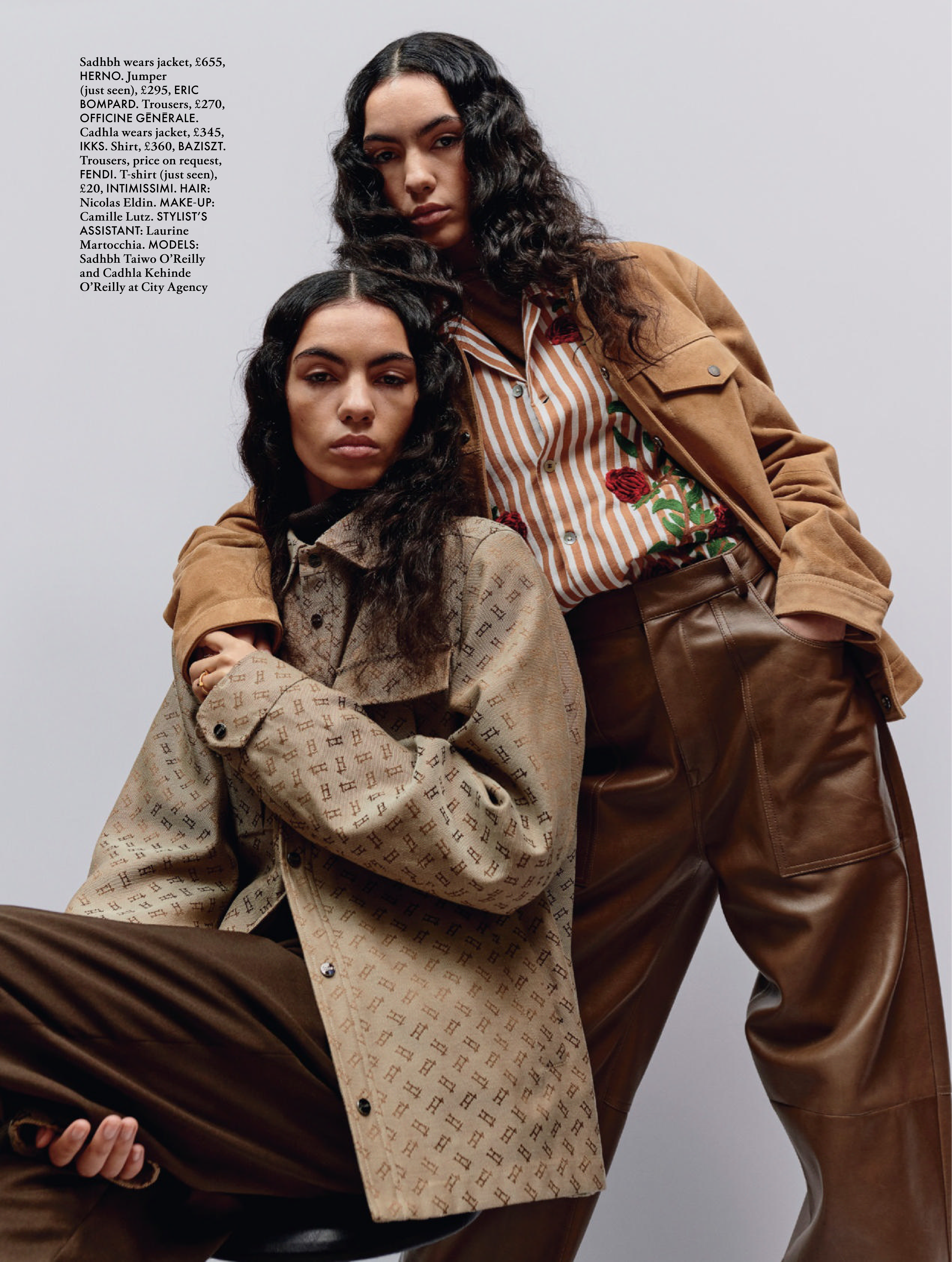
THIS PAGE Cadhla wears trench, £2,825, FERRAGAMO. Sandals, £490, CHURCH'S. Sadhbh wears suit, £3,465, FERRAGAMO. Shirt, price on request, GIGI PARIS. Sandals, as before. Ring (right hand), price on request, CARTIER. Ring (left hand), price on request, MARC DELOCHE. **OPPOSITE** Sadhbh wears cardigan, £25.99, MANGO. Shorts, price on request, tie, £110, and shirt, £490, all CELINE BY HEDI SLIMANE. Boots, £1,165, GIUSEPPE ZANOTTI DESIGN. Rings, as before. Cadhla wears trousers, £550, RALPH LAUREN. Tank top, price on request, EMPORIO ARMANI. Shirt, £480, ALEXANDER McQUEEN. Tie, price on request, MAC DOUGLAS. Boots, £830, CELINE BY HEDI SLIMANE



Cadhla wears jacket and jeans, both price on request, PRADA. Shirt, £140, IKKS. Tie, £95, POLO RALPH LAUREN. Sadhbh wears waistcoat, £495, RALPH LAUREN. Shirt, £89, GUESS. Tie, as before. Shorts, £25, ADIDAS

Cadhla wears suit, £1,100, PAUL SMITH. Shirt, £920, BRUNELLO CUCINELLI. Tie, £95, POLO RALPH LAUREN. Moccasins, £320, NOMASEI. Sadhbh wears suit, price on request, LOUIS VUITTON. Moccasins, £320, NOMASEI. Tie, £175, GIORGIO ARMANI

Cadhla wears trench, £1,790, BURBERRY. T-shirt, £55, SESSŪN. Trousers, £55, PUMA. Gold bracelet, and white-gold watch, both price on request, CARTIER. Loafers, £695, CHRISTIAN LOUBOUTIN. Sadhbh wears trench, T-shirt, bracelet, watch, and loafers, all as before. Trousers, £925, DOLCE & GABBANA



Sadhbh wears jacket, £655, HERNO. Jumper (just seen), £295, ERIC BOMPARD. Trousers, £270, OFFICINE GENERALE. Cadhla wears jacket, £345, IKKS. Shirt, £360, BAZISZT. Trousers, price on request, FENDI. T-shirt (just seen), £20, INTIMISSIMI. HAIR: Nicolas Eldin. MAKE-UP: Camille Lutz. STYLIST'S ASSISTANT: Laurine Martocchia. MODELS: Sadhbh Taiwo O'Reilly and Cadhla Kehinde O'Reilly at City Agency

ESTER MANAS
ESTER MANAS
ESTER MANAS
SINEAD O'DWYER
ALEXANDER McQUEEN
NINA RICCI

ALEXANDER McQUEEN
NENSI DOJAKA
ESTER MANAS
MUGLER
ESTER MANAS
KAROLINE VITTO

WHY DOESN'T FASHION LOOK MORE LIKE THIS?

FOUR WOMEN, FROM AN EMERGING DESIGNER TO A DISABILITY ACTIVIST, CONSIDER WHAT IT WILL TAKE TO FIX FASHION'S PROBLEM WITH BODY INCLUSIVITY

FASHION NEEDS TO LEARN TO CELEBRATE ALL BODY TYPES

BILLIE BHATIA, FASHION JOURNALIST

THERE'S ALWAYS A STANDOUT LOOK from fashion month – the signal that emerges from the noise of a thousand outfits, a snapshot that sums up the mood. From the AW23 season shows, held in February this year, it was a silhouette. On various catwalks, sample-size models wore a series of immensely oversized pieces, and the images of them travelled the length and breadth of the internet alongside captions on the theme of 'obsessed'. Beautiful, voluminous trench coats, trousers that billowed, slouchy tailoring and jumpers that could compete with duvets. Slim women swathed in puddles of excess fabric was the season's most desirable look, and it was predictably adored by the crowd of editors and fashion insiders in attendance at the shows. The mood was clear: bigger is better.

In every fashion capital, industry critics swooned over oversized looks. I was no different, cooing over these roomy pieces that left me wide-eyed with wonder that I, too, could partake in high fashion, despite my plus-size body being the antithesis of the usual ideal. But on deeper reflection, I wondered why, if brands were creating such pieces, was it not desirable to showcase them on the range of bodies they would so obviously fit? If you're creating clothes that are inherently inclusive in shape, does it not make sense to extend that inclusivity to real life? Is oversized clothing only desirable when it's drowning its subject?

There was really only one conclusion I could draw from this: fashion is obsessed with oversized clothes, just not oversized bodies.

The act of fetishising proportional play is deeply rooted in fashion. In the countless interviews I have conducted with editors and taste-makers on their must-have wardrobe staples over the years, the response is nearly always a slouchy, outsized something. A shirt, blazer, jumper, sweatshirt – all with ample volume. According to the experts, these shapes make for desirable dressing.

SINEAD O'DWYER AW23

ONE SIZE FITS ALL?
IN A SEASON THAT CELEBRATED ROOMY CULT PIECES (THE TRENCH, THE SUIT, THE LIST GOES ON), THE BODIES ON SHOW WERE OVERWHELMINGLY THIN. SINÉAD O'DWYER'S CASTING WAS A REFRESHING STANDOUT

> FASHION CELEBRATES OVERSIZED ON ONLY ONE BODY: SAMPLE-SIZE

And, as a long-time practitioner of the look, I understand this. Oversized feels comfortable, effortless and cool without trying too hard. And it can be dressed up or down. But fashion seems to only celebrate it on one body shape: sample-size. On smaller frames, the nature of the silhouette acts as a spotlight on just how slender the body is. In this way, oversized clothing fetishises thinness; it acts as a celebration of having a body tiny enough for there to be so much room in the garment.

The very nature of these oversized pieces means they are inherently available to more than just that one narrow figure, but designers, through their choice of models and ambassadors, are making it abundantly clear who they want to see in these clothes.

Despite a global community of people – customers, editors, body-inclusivity advocates – demanding better representation from the fashion industry, the action we have seen so far feels a lot like lip service. The industry is still hesitant to act in a way that isn't just performative. In order to fix the problem, we need to have some uncomfortable conversations. When plus-size models do walk the runway, why do the pieces they wear rarely make it into production in those sizes? We must alter the way we think, and acknowledge that all customers deserve to be considered. (According to Future Market Insights, the global plus-size market is projected to reach $288 billion in 2023: that's a lot of consumers to take into account.)

The bottom line is that there needs to be a collective shift, one where mid-size and plus-size bodies re desirable too. Until that moment, where designers *want* their clothes seen on a range of body shapes, these trends will continue to be shown on only one type of figure and, with that, the narrative that high fashion is only available to those slim enough to access it will remain.

'DISABLED' AND 'BEAUTIFUL' NEED TO CO-EXIST

LOTTIE JACKSON, WRITER AND ACTIVIST

'YOU KNOW, YOU'RE REALLY BEAUTIFUL … you don't feel disabled.' For one of the world's most high-profile disabled models, Aimee Mullins – who walked Alexander McQueen's SS99 catwalk wearing a pair of ornately carved prosthetic legs – these words became chorus-like while backstage on the fashion circuit. It may seem like the perfect compliment, a conspiratorial wink to validate her beauty and belonging. But, as Mullins explained to me, it masked a sinister subtext. What people were actually saying was: 'You don't feel like one of *them*, a disabled person; you feel like one of us.' This 'us versus them' dynamic points to an unspoken rule that still pervades the fashion industry today: disabled and beautiful cannot co-exist.

It is devastating that disability remains a blind spot in fashion's diversity agenda. Almost a fifth of the UK population is disabled, yet research has shown that only 4% of TV adverts have featured disabled people. When it comes to fashion month, the absence of disabled models is so stark that inclusivity reports do not even feature a disability category. The experience of Jue Snell, a British model, is proof of this endemic exclusion in action. While attending a London Fashion Week casting, she was left humiliated at the auditioning table. 'We don't do disabled, move on,' barked a casting agent, staring down at Snell's amputated lower left arm.

During the SS23 show season, there was a glimmer of hope. Brands such as Collina Strada, Sinéad O'Dwyer and Gabriela Hearst went against the grain, sending models with prosthetic limbs and wheelchairs down their catwalks. Although these radical castings offered us a rousing vision of what fashion could be, it laid bare just how far there is to go.

COLLINA STRADA SS23
SINÉAD O'DWYER SS23
GABRIELA HEARST SS23

REFRAMING BEAUTY
DISABILITY INCLUSION REMAINS AN EXCEPTION, RATHER THAN THE NORM, ON THE RUNWAY

In my new book, *See Me Rolling*, I explore why disability is continually misread as a stamp of abnormality – something to be feared and shoved out of sight. This ableist culture is far from harmless. It is actively inflicting damage, with a study confirming that two in five disabled people felt the need to conceal their disabilities due to the negativity surrounding them. So what will it take for this to change? And, beyond that, could the fashion industry use its power to end the stigma that plagues disabled bodies?

It starts on the shop floor. Rewiring a system requires more than visual representation: we need everyday logistics. From poor retail access on the high street to a lack of accessible clothing options, many brands are neglecting the UK's 14.6 million disabled consumers. True inclusion means eliminating these physical barriers so that everybody, regardless of ability, can feel empowered by the clothes they wear and the retail experiences they can enjoy.

The rise in adaptive fashion, for instance, illustrates how disability may be accommodated in the design process. Adaptivewear – championed by Nike, Skims and Tommy Hilfiger – is clothing intentionally created for those with disabilities and chronic illnesses. This encompasses modified waistbands, which are pinch-free, adjustable hemlines and easy-access bra fastenings to aid independent dressing.

But this is not the magic bullet. Beyond these practical actions, disability inclusion requires us to expand our philosophy of beauty – to radically redefine what it means to be beautiful. When the fashion industry finally decides to celebrate disabled bodies, presenting them not only as normal but desirable, I believe a revolution will begin. To see people with disabilities across campaigns and catwalks would offer us all the chance to dismantle our ableist mindsets. Instead of feeling alarmed by someone who appears unlike us, we must urge ourselves to look beyond our social conditioning around so-called 'deformity' and seek out the truth: that beauty is there for anyone to claim.

▷

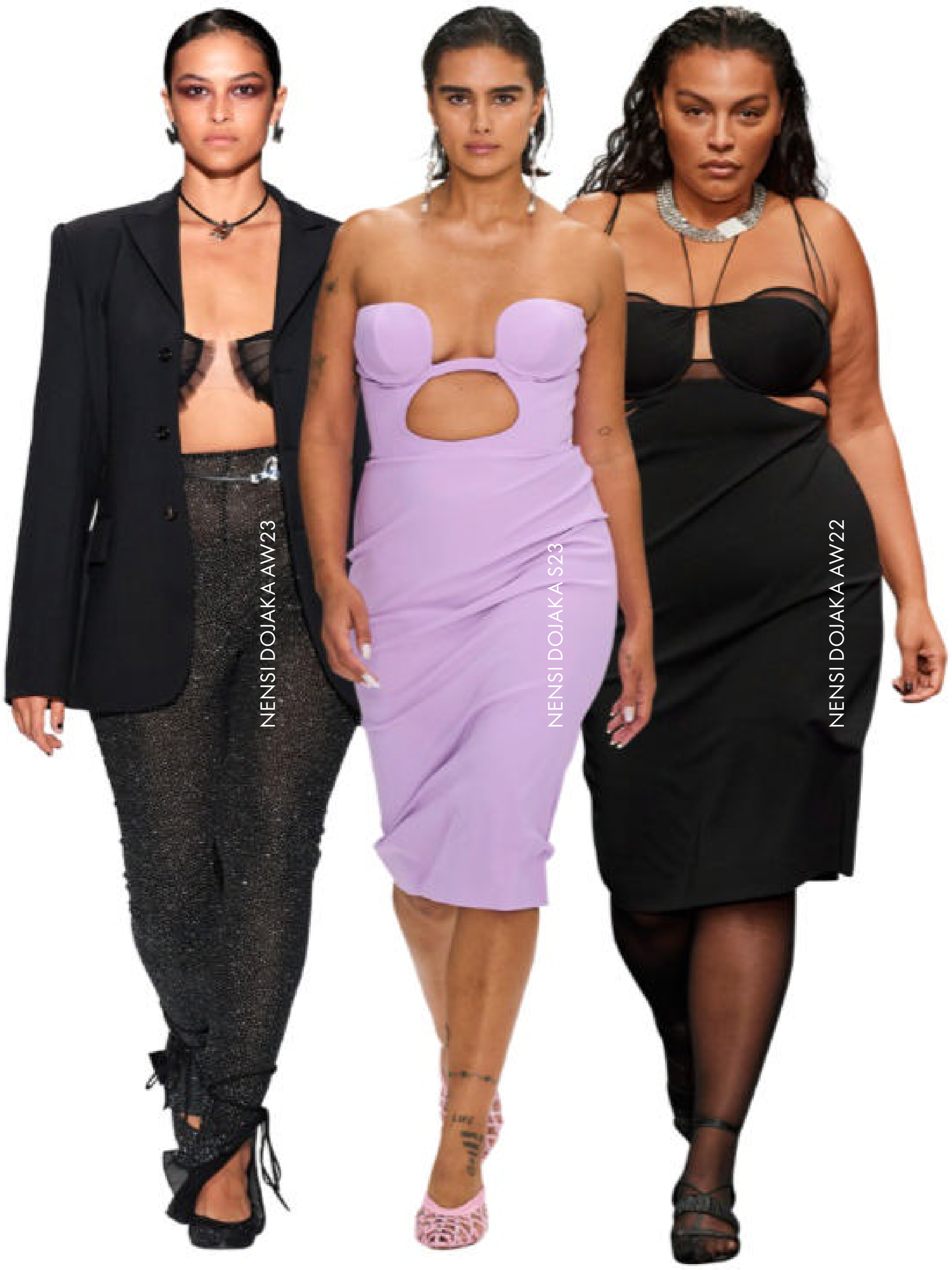
TACKLING SIZE INCLUSIVITY MUST BE A GROUP EFFORT

NENSI DOJAKA, DESIGNER

WHEN I LAUNCHED MY BRAND IN 2017, the goal was to create clothes that presented feminine silhouettes with an edge. My starting point centred around lingerie construction, which goes back to my undergraduate studies. Now, my label has expanded to celebrate and focus on the female figure, so it never made sense to solely include sample-size models. I'm a size 14, and I couldn't fathom not being able to wear my own pieces.

I had my first solo London Fashion Week show in September 2021. My casting was – and still is – specific. I'm not a designer who operates via street scouting, and all the girls needed to make sense together. Having Paloma [Elsesser], Jill [Kortleve] and, most recently, Devyn [Garcia] walk in my shows was amazing. Emerging brands are taking on the responsibility of putting plus-size models in shows, while more established names on the schedule aren't following suit, which shouldn't be the case. We need more inclusive messaging from the bigger players. It shouldn't be normalised for large brands to include only one type of woman on the catwalk. All the pressure and judgement falls on smaller labels. It must be a group effort: agents need to make sure there are a wider variety of models available for shows – when you have very few choices, it's not the easiest thing to do.

As a young designer, it took a while to make a wide range of sizes available as I didn't have the resources in the studio – you need experienced pattern cutters and more samples, so it costs more. I still don't have a lot of resources – but I was committed to continuing because it felt personal. I think that part of the issue with providing an extensive size range in stores and online is that there can be resistance on the retailer's side to order larger sizes.



LEADING THE WAY
ABOVE, FROM LEFT: DEVYN GARCIA, JILL KORTLEVE AND PALOMA ELSESSER ON THE CATWALK

Social media can be a powerful tool, so I use my platforms to showcase women of varying sizes. People want to buy what they see, and if they see garments that look good on someone who looks like them, they're more willing to buy them. When I wear my dresses – or when my mother does – I'm constantly thinking of fabrics that can flatter different body shapes: slightly less restrictive but still figure-hugging.

Although there are difficulties in making larger sizes available when you're running a smaller brand, it's still very much achievable. Having Fran [the stylist, editor and image-maker Francesca Burns] – with whom I started working with four seasons ago, and who feels very strongly about inclusivity in fashion – on my side has made it feel like teamwork.

As my brand has expanded, I've noticed a positive response from people online when they see my clothing on a fuller figure. Customers message me saying that they love my clothes because they make them feel good. One memorable instance was when I posted Paloma walking the AW22 show. They said: 'I didn't know your designs looked so good on someone who isn't just a size small.' That message stuck with me. An older and more diverse following has come with the growth of the brand – I've heard a lot of pregnant women are buying the pieces, which is great. [In February 2022, Dojaka included a pregnant model, Maggie Maurer, in her show.]

The fashion industry might celebrate plus-size women from time to time, but the clothing that fits those same frames doesn't exist. It's not done in a meaningful way. Approaching all body types as trends, rather than bodies that belong to people, is where I think we've gone wrong in the fashion industry.

NOBODY SHOULD HAVE TO WORRY ABOUT THEIR JOB BASED ON WHETHER THEY ARE GAINING OR LOSING WEIGHT

IT'S AN ISSUE OF HOW CURVE MODELS ARE REPRESENTED

JASMINE GEE, MODEL

BECOMING A MODEL WAS NEVER something I'd considered. I was working in marketing and freelancing at home in Australia until Brooke Evers, a DJ, encouraged me to pursue modelling. At first, I didn't take it too seriously. But my career took off very quickly: I was signed to a modelling agency within a week and managed to book a huge campaign with a big Australian brand, Supre, without having ever done a test shoot. As time went on, I gained more experience and started becoming more self-assured. But it has only been over the last three years that I've noticed a shift regarding plus-size models in the fashion industry.

When I head to castings, I am often one of the few – and sometimes the only – curve models in the room. [Curve size is generally a UK 12 and beyond. While plus-size is usually UK 18 and above.] Now, at the age of 21, I can say that at numerous times throughout my career, I've felt as though I've only been viewed as valuable – or not – due to my size. In the last three years, my shape has fluctuated due to various health reasons, and just from living my life. Nobody should have to worry about their job or if they can pay their bills based on whether they are gaining or losing weight.

Once, during the early stages of my career, I was flown across the country for a job, and was incredibly excited about the opportunity. At this point, I was a size 12, and smaller than I am currently. They put me in Spanx and then proceeded to stuff the Spanx with body padding. For the entire day, I wore two pairs of super-padded leggings and bras, which made me look like a size 18 or 20. I'd had no clue what they had planned to do beforehand, and I was so uncomfortable. The experience left me feeling upset, firstly because I was clearly viewed as nothing more than a coat hanger, and secondly because countless plus-size models could have done the job with more confidence. From that point on, I vowed to work only with brands that genuinely prioritise inclusivity.

Rarely are models seen as people – we are often just there to tick a diversity quota. The brands' point of view is solely based on profitability, which feels extremely disingenuous, and I think sometimes consumers can sense that. When I speak to other models, we all agree that the issue is how curve and plus sizes are represented. I can recall times when I've walked onto set and been the only curve model, standing alongside a Black model, an Asian model and a straight-size model – it feels calculated. When brands feature curvier bodies in campaigns and then don't stock those sizes online or in-store, it's because they think their garments are not going to sell, but the issue is that some campaigns look forced, cold and performative.

Personality, diversity and authenticity should shine through and be integral to the industry. At present, I see myself in this career for as long as it will have me, in a way that's good for me and not at the expense of my mental health. I've always been inspired by fashion and to be a part of it feels special, but I believe women should be valued no matter their size. That's the change I want to be a part of. ☐

ESTER MANAS AW23

NEW SHAPES
A RISING WAVE OF MODELS INCLUDING GEE AND LAURA LEKYSHA, PICTURED, ARE HELPING TO PUSH FASHION BEYOND ITS SIZE-ZERO STANDARD

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, PHILIP SINDEN

BETWEEN THE LINES

AS WE ENTER SUMMER-READS SEASON, WE MEET THE PEOPLE WHO ARE PUSHING THE PUBLISHING INDUSTRY IN NEW AND COMPELLING DIRECTIONS. FROM AUTHORS TO LITERARY AGENTS, THESE ARE THE WOMEN WRITING THE STORY

WORDS BY CHARLOTTE JANSEN PHOTOGRAPHS BY ADAMA JALLOH STYLING BY GRACE CLARKE

Dress (worn as cape), £310, PLEATS PLEASE ISSEY MIYAKE. Shorts, and jewellery, CANDICE'S OWN

HAIR: SHEREE JOURDAN AT EVOLVED ARTISTS, USING SAM McKNIGHT. MAKE-UP: ALEXIS DAY, USING FENTY BEAUTY. HAIR ASSISTANT: JAKI HENRI AT EVOLVED ARTISTS

CANDICE CARTY-WILLIAMS

AUTHOR OF *QUEENIE* AND *PEOPLE PERSON*

WRITING WAS NEVER THE PLAN FOR Candice Carty-Williams, but the universe clearly had other ideas. Growing up all over south London in a 'chaotic household with lots of women', Carty-Williams assumed the role of the 'quiet one': 'There was always a lot going on, so I just took a step back. I listen more than I talk. I'm obsessed with how people move and speak – not in a creepy way, but I absorb it.' Tapping into her observer's sensibility, Carty-Williams has created vibrant, memorable characters like Queenie, the eponymous 25-year-old protagonist of her debut novel, who was based on observations and memories accumulated over years. Working on *Queenie* was, 'an outlet – I wanted to find a way to fictionalise the Black lived experience, things I'd seen and heard from friends and family, all these micro-aggressions. It was a way of coping with a lot of pain and trauma, stuff I'd been holding inside. Writing was a huge release for me.' The story resonated widely, with Carty-Williams being held up as a voice of a generation, and the book becoming a *Sunday Times* bestseller and winning Book of the Year at the 2020 British Book Awards.

'I HAVE A RESPONSIBILITY TO TELL A STORY THAT'S AUTHENTIC TO ME'

Carty-Williams says she's still surprised by how bold the novel is, with its close-to-the-bone narration. 'I was reading it back thinking, "I can't believe you wrote that – people were going to see this!" I say all of this outrageous stuff, and the sex scenes are like – woah!'

Her second novel, *People Person*, published in April 2022, is funny and poignant, following five estranged siblings and their father, who come together after an accident. 'It was important to me to write something that had nothing to do with *Queenie*, or my life,' she explains, adding that people often conflate her with Queenie, or assume the story is autobiographical. *People Person* proves the range of Carty-Williams' imagination and her talent for conjuring three-dimensional characters.

People Person does have one thing in common with *Queenie*: it's set in south London, where Carty-Williams still lives. 'I feel like I often get asked about south London in quite a rough way; I don't think it's particularly inspiring, but it's not one thing. And, as it has a bad reputation, we south Londoners go extra hard for it.' She is undoubtedly part of a south-London renaissance in the arts – with writers like Caleb Azumah Nelson, Caleb Femi (with whom Carty-Williams worked on *Champion*, her screenwriting debut, out on BBC One and Netflix this summer) and the director Raine Allen-Miller (*Rye Lane*) vividly reimagining and mythologising its inhabitants and places with affection and joy.

Carty-Williams sees her role as a writer, in part, as a way of preserving the city. 'I feel like I have a responsibility to tell a story that's authentic to me – it's important to document for myself what life is like. Time goes so quickly, there's always a new something. I think it's my job to remember what we had and how it was.' ▷

Top, £195, and trousers, £350, both RAEY at MATCHES

'PUBLISHING NEEDS TO EVOLVE – IT'S ENRICHED BY ALTERNATIVE PERSPECTIVES'

MARIA GARBUTT-LUCERO

PUBLICITY DIRECTOR, SCEPTRE, AND FOUNDER, ESEA PUBLISHING NETWORK

MARIA GARBUTT-LUCERO KNOWS WHEN a book is about to cause a frenzy. 'Reading for pleasure is subjective, but when you have a lot of enthusiasm in the office, it's pretty clear when a book will fly. That's how it felt working on Sally Rooney's first two novels – the talent is undeniable, the story is compelling, the signifiers of success start lining up… It's like all the snowflakes of praise and interest gather into a snowball that becomes an avalanche,' she says. Garbutt-Lucero's own campaign for Rooney's *Normal People* won a Publishers' Publicity Circle Award.

Garbutt-Lucero heads up publicity at Sceptre, an imprint that has been at the cutting-edge of literary fiction for three decades. Among her recent acquisitions is *The Ministry of Time*, a debut speculative-fiction novel by Anglo-Cambodian writer Kaliane Bradley, about a civil servant who helps people who have been expatriated from the past and starts a love affair with a Victorian explorer. Garbutt-Lucero senses it will be a hit when the book comes out in 2024. 'It's hilarious and very sexy – it's going to be gigantic.'

Despite her own success, Garbutt-Lucero has felt the lack of diversity across the industry. 'As a Filipino-Japanese-Anglo-Irish woman, I had long felt the dearth of literature available by ESEA [East and Southern East Asian] voices. I'd craved that kind of representation.'

Acknowledging how difficult it can be to enact change in an industry that is dominated by white, middle-class people, Garbutt-Lucero co-founded the ESEA Publishing Network in 2022 with her friend Joanna Lee, commissioning editor at Atlantic Books. 'I had discovered a community of East and Southeast Asian friends through my culinary side projects – my Filipino supper club Baboy Club and the mutual-aid initiative #FilipinoFood4NHS. It was something that I didn't have access to in my day job,' she says.

The aim of the project is to create a space for, 'ESEA publishing professionals to connect, collaborate and celebrate work from the community, as well as to provide a collective voice with which to enact change,' in an industry that lacks diversity across the board, but especially, Garbutt-Lucero notes, in senior leadership roles. ESEA's packed events have included readings by young writers like Cecile Pin, whose *Wandering Souls* was longlisted for the Women's Prize for Fiction, and Nicola Dinan, author of the acclaimed novel *Bellies*. In September, they launch the UK's first ESEA literary festival with Foyles bookshop, which will feature readings, panel discussion and a creative-writing workshop.

Garbutt-Lucero was inspired to start the ESEA Publishing Network while working on the campaign for Helena Lee's *East Side Voices*, a collection of essays and poetry by East and Southeast Asian writers living in the UK, which was published last year. The anthology includes words by Gemma Chan, Naomi Shimada and Zing Tsjeng. 'It was a huge passion project for me,' Garbutt-Lucero says. 'When your story doesn't resemble what has come before, it can be hard to believe it deserves to be heard. But that's exactly what publishing needs to continue evolving – it's enriched by alternative perspectives.'

HAIR: SHEREE JOURDAN AT EVOLVED ARTISTS, USING SAM McKNIGHT. MAKE-UP: ALEXIS DAY, USING FENTY BEAUTY, AND MARLENE ANDERSSON, USING TOM FORD BEAUTY

ISABEL WALL
EDITORIAL DIRECTOR, VIKING BOOKS

ISABEL WALL IS ON HER WAY BACK FROM New York. ‘I visited the Metropolitan Museum of Art with Hisham Matar, the Pulitzer-winning, Booker-shortlisted writer whose new novel *My Friends* I’m publishing in January – that was a pinch-me moment,’ she says. Matar is the author of *A Month in Siena*, ‘an intensely moving book about Sienese art and how it consoled him after his father’s disappearance – so visiting the Met’s collection of Sienese paintings with him felt very special.’

Wall’s success as an editor – she started at Viking Books in 2015 and has risen through the ranks to become editorial director – is partly down to her relationships with authors, a careful dance of nurturing and guiding. ‘My role is to ask thoughtful questions of the author and see what new ideas those questions might spark,’ she explains. Her day-to-day often involves spending time with writers and manuscripts, paying close attention to both. ‘As an editor, you’re something of a dream-keeper for an author, especially for debut writers, and that’s a responsibility I take seriously. I want to help my authors write the books they want to write – books that will change readers’ lives, that will be read decades from now.’

Wall, who is from Birmingham, began her career at a small publishing house in Paris, where she interned while studying for her degree in French and Italian. ‘That first experience showed me that I wanted to put something of meaning into the world, to help authors create something beautiful.’ At Viking Books, an imprint of Penguin, she works alongside ‘many brilliant women’. She has stayed there for almost a decade because, ‘I genuinely believe we’re the best possible home for literary writers – that I can offer them more here than I could elsewhere.’

Viking publishes the backlists of some of history’s most iconic authors (Gabriel García Márquez, George Orwell and Anne Frank, to name a few) but, in recent years, Wall has also helped launch the careers of some of this generation’s most exciting new voices, including 22-year-old Nigerian writer Chukwuebuka Ibeh, whom Wall first came across in the literary magazine *Lolwe* in 2020. ‘His talent was unmistakeable. I wrote to him to say how much I admired his short story and asked if he’d ever considered writing a novel. We stayed in touch over the next few years – he’d update me on his progress and send ideas and chapter drafts.’ Ibeh’s debut, *Blessings*, the story of a young gay man’s coming-of-age in Nigeria in the 2010s, will be published by Viking in 2024.

Wall champions writing from all over the world; the thread that connects it all is subjects that touch on a shared humanity. ‘I do love a love story!’ she admits. ‘I like books that are open-hearted and generous, books that stretch out a hand towards the reader, rather than holding them at a distance. I’m interested in intimacy, in stories that dive beneath the surface of things, that help us to dream, to understand the world and the people around us.’ ▷

‘I LIKE BOOKS THAT ARE OPEN-HEARTED, THAT STRETCH OUT A HAND TOWARDS THE READER’

Top, £400, and trousers, £690, both LA COLLECTION

Top, £395, and trousers, £350, both RAEY at MATCHES. Mules, £90, DUNE

HAIR: SHEREE JOURDAN AT EVOLVED ARTISTS, USING SAM McKNIGHT. MAKE-UP: ALEXIS DAY, USING FENTY BEAUTY. HAIR ASSISTANT: JAKI HENRI AT EVOLVED ARTISTS

SHEENA PATEL

AUTHOR OF *I'M A FAN*

WHEN SHEENA PATEL WROTE HER FIRST novel, *I'm a Fan*, in the grim teeth of a winter lockdown, she 'really only wanted to have something to show for my year – everything else has been a beautiful surprise'. It's been a year since the publication of the searing, subversive novel that skewered contemporary mores and lampooned liberalism through the voice of a nameless and, at times, ruthless, female protagonist, who is ensnared in a cycle of sex, violence and pain. 'I didn't want her to be a victim – anything done to her, she had to do to someone else.'

Patel works as a freelance assistant director for television and film, and is part of the collective 4 Brown Girls Who Write with Sunnah Khan, Sharan Hunjan and Roshni Goyate. 'When we formed, the publishing world was so remote to us it could have been Mars,' Patel says. 'The four of us validated each other. We had our own centre of gravity.' The collective have performed their work live at festivals and venues across the country. It was at a 'shitty gig in a pub in Arsenal' that they first met Nina Hervé, co-director of Rough Trade Books. 'She'd been at a funeral round the corner and then came to see us. A week later she emailed and said, "Whatever it is, we'll publish it."' Hervé also encouraged Patel to pursue writing a novel. 'She believed in me. If I had shown another publisher what I showed her, they would have laughed.'

The result was *I'm a Fan*. Working with editor Will Burns [Hervé's husband], who she describes as 'very magic', Patel remembers the process as, 'Sculptural, almost physical – it was like, how to turn a blanket into a knife? How do I make it weird? I wanted to make the English language squishy and be playful with it, to see how malleable it could be.' The novel challenges the conventional idea of 'literary' in its uses of language: memes were turned into chapter titles to undercut the narrative and fold meta-tales into the overarching story.

Before the book was published in May 2022, Patel recalls walking around Hampstead Heath, steeling herself. 'I thought I was gonna be cancelled. It was so unorthodox, I was thinking, "Well, that's that then."' Though the critical reception of the book was positive, Patel admits, 'I dont think it was taken seriously, at first – my impression was it was thought of as something throwaway. I did wonder whether it wasn't received with gravitas because of who I am. But that has changed now. I don't have to inject myself into a space like I had to before.' In fact, *I'm a Fan* won several high-profile accolades, including Foyles Fiction Book of the Year 2022, and saw Patel selected as one of the *Observer*'s Top 10 debut novelists of 2022. Granta bought the paperback license for the book, and it was longlisted for the Women's Prize for Fiction 2023.

Her own story is a beacon for others in an industry that privileges certain voices. 'I came from nowhere, I had no profile, no one knows who I am, I did it purely for the making of it. So it's sort of been, "You were right" – and I love being right!' Patel does express concern over the way social media influences who gets book deals. 'There are voices out there that need a bit of nurturing, but who don't have the confidence,' she says. 'There might be a book out there that we really need that might not get written. We don't always need a book from the loudest person.'

As for her own plans, 'It's been a lifelong dream to write something that pushes the conversation. I'm so proud of it and of me. But now I feel very far away from it – maybe that's good, so the next thing can come along. And I'm ready for the next thing.' ▷

> 'I WANTED TO MAKE THE ENGLISH LANGUAGE PLAYFUL, TO SEE HOW MALLEABLE IT COULD BE'

EMMA BAL

LITERARY AGENT AT MADELEINE MILBURN

'THE BEST NON-FICTION, WHETHER HISTORY OR A MEMOIR, CAN LEAD TO REAL CHANGE'

'THE PUBLISHING INDUSTRY IS STILL, AS one of my authors put it, pale, male and stale,' says Emma Bal, who admits she struggled when she embarked on a career in publishing. She was raised in a mixed-race, working-class family in a Cornish village, her mother an Irish immigrant, her father a truck driver from India. Bal was the first person in her family to go to university, and she chose Classics because, 'I wanted to do a posh-boy subject!' She eventually landed a position as a publicist at Penguin Press – 'an intense time of trying to prove myself' – but rarely encountered people who had similar backgrounds to her own.

At Penguin, Bal began to specialise in non-fiction: 'I love learning new things, and it appealed to that side of me,' working with authors including trade union lobbyist and *The Guardian* columnist Owen Jones and the American poet and essayist Claudia Rankine, whom she now counts as a friend. But after a happy stint at Bloomsbury heading up the non-fiction publicity team, she felt it was time for a change. Frustrated that every room she entered was dominated by a single demographic, Bal decided to strike out as an agent. 'In publishing, agents and editors are top of the food chain: they decide what they want to buy and what gets published. I thought, rather than moaning about it, I'd actually try and become a gatekeeper myself.'

The pandemic was the catalyst for Bal to make the change: two years ago she joined the Madeline Milburn Literary Agency, where she has been seeking out and signing authors doing groundbreaking work in a wide range of disciplines, from academics and art historians to those working in politics and food. 'The more diverse voices we hear from engaging in history, politics, economics, art, philosophy and the climate crisis, the richer and more interesting and more inclusive and progressive our ideas and understanding of society and culture can be,' she says.

Jacket, price on request, and trousers, £500, both BITE STUDIOS. Sandals, price on request, MANOLO BLAHNIK

The first author Bal signed was Corinne Fowler, professor of colonialism and heritage at the University of Leicester, who authored the high-impact report into the history of colonialism and slavery at National Trust properties across the UK. In spring 2024, Fowler's *Our Island Stories: Country Walks through Colonial Britain* will be published by Penguin. Other authors on Bal's roster include the American writer Alexander Hurst, who is penning a memoir about money and 'millennial desperation capitalism' based on his viral *Guardian* article, and Dina Macki, whose *Bahari: Recipes from an Omani Kitchen and Beyond* has already won a Jane Grigson Trust Award, even though it won't be released until February 2024.

'I try to lean into my power,' Bal says of the authors she chooses to champion. 'I think the best non-fiction – whether it be history, a polemic, a memoir, food writing, a nature or travel work – offers different ways of seeing the world, and can lead to real change in society.

She describes her work as steeped in purpose. 'As an agent, I want to raise up and provide a wider platform for thinkers and writers with different life experiences and backgrounds to share their ideas with as many people as possible.'

HAIR: SHEREE JOURDAN AT EVOLVED ARTISTS, USING SAM McKNIGHT. MAKE-UP: MARLENE ANDERSSON, USING TOM FORD BEAUTY, AND ALEXIS DAY, USING FENTY BEAUTY. HAIR ASSISTANT: JAKI HENRI AT EVOLVED ARTISTS. PHOTOGRAPHED AT THE BARBICAN LIBRARY

SHARMAINE LOVEGROVE

MANAGING DIRECTOR, DIALOGUE BOOKS

Dress, £1,795, ROKSANDA

IT WOULD BE HARD TO MEET A MORE passionate advocate for books than Sharmaine Lovegrove. An avid reader from a young age, she ran the prestigious *London Review of Books* shop for five years in her twenties. 'It was a deep dive into literature,' she says. 'Like doing a PhD.'

Lovegrove's uncompromising commitment to books led her to move to Berlin, where she currently lives with her partner and three children. In 2008, she opened Dialogue Books, Berlin's first English-language bookseller, which stocked 2,500 titles. Lovegrove had read them all. 'There's a really tangible knowledge as a bookseller,' she says. 'You can't bluff your way through. There's something sensational about knowing books and your readers that intimately. You open up all these worlds.'

By the time the shop closed in 2014, when Lovegrove moved back to London for a time with her family, she was an expert. Not only did she have a keen eye for what makes a good story, but she knew who was reading what, something she carried into her current role at the helm of the Dialogue Books imprint, which she founded in 2017 and has been a standalone division of Hachette UK since 2022. She remains committed to stories by, about and for LGBTQI+, disabled, working-class and Black, Asian and marginalised communities. 'I know people are capable of reading beyond their interest or experience. When you've sold Doris Lessing's *The Golden Notebook* to a 60-year-old Black man and you're told in acquisition meetings that a certain demographic wouldn't buy something, you're like, "How do you know?"'

In 2020, Lovegrove, together with journalist Afua Hirsch and author Nels Abbey, formed the Black Writers Guild, pushing for change and improved representation in British publishing. It was created following the surge of interest in titles by Black authors after the murder of George Floyd and the ensuing protests. While publishers profited from this, many failed to address the racial inequality issues in their own workforces.

According to the Publishers Association's 2021 survey, ethnic minority groups make up just 15% of the industry's workforce, and only 13% identify as LGBTQI+. 'For me, there's a big difference between equality and equity,' she says. 'Equality is a diversity exercise, whereas equity is about understanding that we're really different and we come from different places, and that all of those things are valid – we're not just trying to get to the pinnacle of the white, middle-class, privately-educated male. That difference is representative of our society and culture.'

While inclusivity is an important aspect of Dialogue, it's not something Lovegrove needs to think about. 'When you live an inclusive life, your table is naturally inclusive. Having a team that is 90% women of colour, as a Black-British Londoner, isn't a weird thing for me. We want to tell stories from a range of different people, but I want inclusivity to be normalised. The point of distinction for me is how we're innovative – that's the bit that helps us do our job.

'We are asking people to invest their time and so we have to give back,' she says. 'My job is to facilitate that relationship between writers and readers, and to question who has a critical understanding of what excellence is.' ☐

> 'THERE'S SOMETHING SENSATIONAL ABOUT KNOWING BOOKS AND READERS THAT INTIMATELY'

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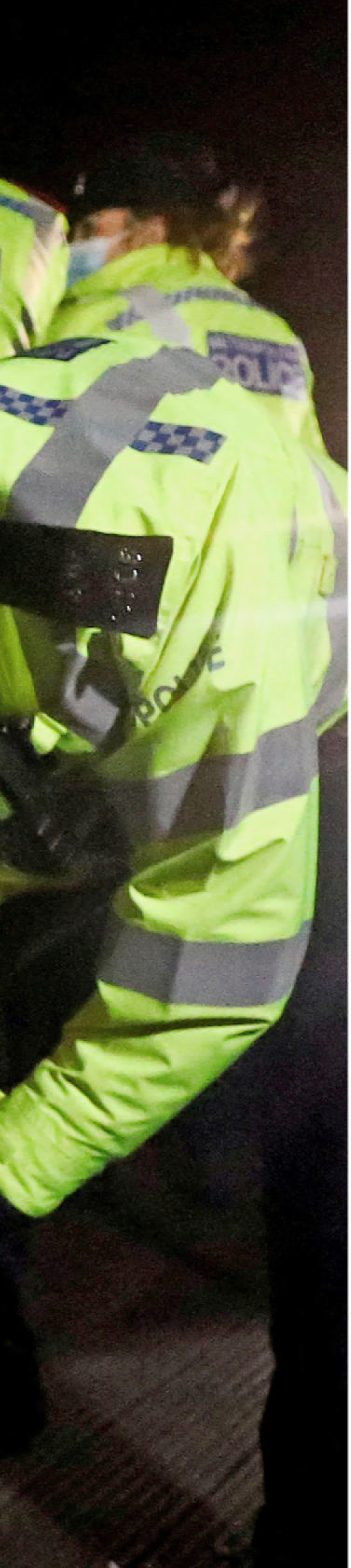


CAN WOMEN TRUST THE POLICE?

AFTER A LANDMARK REPORT OUTLINING JUST HOW RIFE MISOGYNY, RACISM AND HOMOPHOBIA ARE IN THE METROPOLITAN POLICE, WHAT IS BEING DONE TO RESTORE WOMEN'S FAITH IN LAW AND ORDER? NOSHEEN IQBAL INVESTIGATES

PHOTOGRAPH BY HANNAH McKAY

WHEN SARAH EVERARD WAS FOUND murdered in the spring of 2021, her body badly burnt and mutilated in a patch of woodland, public horror quickly mutated into revulsion as the details of the case became public. How could it have been possible that a police officer – Wayne Couzens, who is now serving a whole-life sentence for her rape and murder – whose duty it was to protect and serve the public, had perpetrated such a haunting, brutal crime?

It's one of the questions that Baroness Louise Casey was asked to investigate. Her appointment in the autumn of that year to review the culture and standards of the Metropolitan Police was expected by the then commissioner of the force, Dame Cressida Dick, to highlight some areas to look at but confirm, overall, that the Met was doing a good job. Eighteen months later, Casey's scathing verdict found that 'it is the exact opposite'.

The landmark 363-page report by Casey, one of the country's most respected former civil servants, was published in March this year. It laid bare a force rife with institutional misogyny, racism and homophobia – one that closes ranks against outsiders to protect its own.

Casey determined that, while thousands of officers try to do the best they can, she is unequivocal that the job 'can also attract predators and bullies – those who want power over their fellow citizens and to use those powers to cause harm and discriminate'.

But as the service in the UK can only police by consent, not by force, the institution faces serious questions about its legitimacy. How can law enforcement change to be fit for the 21st century – and what is being done, on the inside, to reckon with the calls to abolish the Metropolitan Police entirely?

Katy Bourne, the commissioner for Sussex Police, says that, 'When the Met sneezes, all other forces catch ▷

a cold.' The reputation of the thin blue line in London affects officers all over the UK. But the morally corrupt and abusive culture identified by Casey isn't a Met-only problem – it's one that runs deep through 43 forces across England and Wales.

> 'WHEN THE MET SNEEZES, ALL OTHER FORCES CATCH A COLD'

How else to explain the numbers? Take the 1,300 officers and police staff across the UK accused of domestic violence between 2018 and 2021. Around 80% of them kept their jobs. Or the 600 Met officers accused of sexual misconduct and abuse of women between 2016 and 2020. More than half of those found guilty also kept their jobs. Even after Sarah Everard's murder by a Met firearms officer, a moment that forced both the public and the police to confront deep-seated failings within the organisation, more than 1,500 British police officers were accused of violence against women just in the space of six months. Fewer than 1% of those accused between October 2021 and April 2022 were sacked as a result.

And it goes on. In April, a serving police officer was arrested for raping a woman while on duty; Devon and Cornwall Police charged him with three counts of rape. In March, an *Observer* investigation revealed that the majority of the 43 forces across England and Wales were deleting dozens of police-misconduct cases from their websites. The month before, the same paper found that one in 100 officers faced a criminal charge in 2022.

'When I see [the Metropolitan Police commissioner] Sir Mark Rowley on telly, doing all these interviews, I honestly think he must be sat with his fingers crossed behind his back when he says he's never seen any of this misogyny and that it isn't an institutional problem,' says Chantelle Lunt, a former officer with Merseyside Police. 'You would literally have to walk around with your hands over your eyes and go "Lalalala" to not see it or hear it. It's that visible, it's that obvious.'

Lunt was the only Black female officer in her unit; she quit after just 18 months. She has gone on to read for a masters in criminology and social policy, and now campaigns for racial equity in policing. 'On paper, the procedures are there, the law is there, but the structural support inside police forces isn't,' she explains. 'To get along, to not be ostracised or bullied, you internalise things the way they are – you keep propping up these macho hierarchies that have been designed by and for straight, white men. You definitely don't call it out or disrupt the status quo. It's why recruiting more Black people doesn't end racism within policing, and why more women at the top hasn't stopped misogyny.'

It's a crucial point. Representation isn't what the police most desperately needs; it's top-to-bottom radical reform. It's transparency, real accountability and a stripping back of power. Cressida Dick, who served as Commissioner of the Metropolitan Police from 2017 until she was forced out in 2022, was the first female and lesbian officer in that role. Yet it was under her watch that trust in the police plummeted. The idea that – as some communities have long known – not all police officers will keep you safe from harm and might, in fact, pose a dangerous threat went mainstream under Dick. YouGov polling shows only 29% of people in London now trust the Met and 26% of British people have a positive view of the police, with 40% feeling negatively.

The revelation that another Metropolitan Police officer – who had worked in the same firearms unit as Wayne Couzens – had waged a decades-long campaign of violence against women further compounded the belief that the organisation isn't fit for purpose. David Carrick was branded the most prolific serial sex offender in modern British history and was handed 36 life terms in prison in February this year. The Met was placed in 'special measures' by the policing inspectorate.

But defenders of the Met routinely refused to acknowledge a problem in the ranks that extended beyond what they claimed were 'a few bad apples'. They seem to have forgotten the second bit of her chosen proverb, the part that says that those bad apples spoil the whole barrel; Casey's review exposed the fact that that was the case in the Met.

There are now currently 1,633 cases of sexual violence and domestic violence from the last decade, involving 1,071 Metropolitan officers, being reassessed. Undoubtedly, this review should be extended to include all complaints against officers – racist, homophobic, bullying, accusations of misconduct, corruption, abuse of power and so on. If it were, it is predicted that up to a quarter of the capital's 32,000 officers would be in trouble. Again, that's a lot of bad apples. It's difficult not to see this as a disaster borne from the Met's very core, but unless it begins weeding those officers out, how will it persuade the public that transformative change is on the way?

It's a crisis of credibility that DCC Maggie Blyth, one of the women leading from within, is determined to fix. As the national lead tackling violence against women and girls (VAWG), it's on her to make sure that police forces aren't just paying lip service to the issue.

'Change has to come from the top,' she says. 'We want to change policing and are determined to address the challenges we know we have ahead.' The reality is, every police force in England and Wales has published their own extensive strategies to end violence against women. But putting those plans into practice is quite another.

There is despair among the campaigners I speak to about the pace and scale of change needed to fix the police. Lawyer and criminal justice professor Tara Lai Quinlan explains that a toxic 'warrior culture' is at the root of the problem. She describes it as 'a police force with a military-like nature' and argues there is an aggressive arrogance embedded in the institution that fosters an 'us vs them' bunker mentality when it comes to the police and the way they see civilians – basically, everyone else.

'Warrior culture drives police brutality,' she says. 'It encourages repression and regards minorities as enemies and defaults to using aggression, violence and force rather than de-escalation.' Quinlan points to 'defunded' police models operating in 20 cities across the United States as a viable solution.

And it makes sense: if you invest in community, social and youth workers, rather than centralise funds to the police, it will mean that untrained police officers, who aren't medics or health workers, psychologists or teachers, won't be – as they currently are – the first point of contact for, say, people suffering from poor mental health or having a breakdown. Or that there may be more specialist case workers in attendance when it comes to dealing with the endemic levels of violence against women. Study after study has shown that governments funding more bobbies on the beat isn't an effective strategy to reduce street crime – but plugging inequality gaps in communities, by reducing poverty and deprivation, is.

The police remain in denial on this point. The argument at Scotland Yard is that there should be more, not fewer, officers. More, not less, power in their hands. Requests to speak to officers are funnelled through the corporate communications team; none want to talk to the media. The mood is defensive, wary.

One senior female Met officer who agreed to be interviewed on the condition of anonymity says she recognises the rough outlines of Casey's review but, like the current commissioner Rowley, she is reluctant to call its problems institutional. It's an awkward position for her to defend, as over the course of an hour she speaks about being sexualised by her male colleagues, being subject to leering, lewd comments, sexist behaviour and two instances of what she calls 'obvious sexual misconduct'.

That Casey's report included the shocking account of one officer who said 'the detection rate for rape is so low, it may as well be legal in London' doesn't surprise her. 'You would come to that conclusion looking at the conviction rate, but that's on the Crown Prosecution Service (CPS),' she says, frustrated. 'They decide if there's enough evidence to take it to trial.'

Last year, a record 70,633 rapes were recorded in England and Wales. In the same period, charges were brought in just 2,616 rape cases; less than 1% ended in a conviction. It's a harrowing failure, and one that can't simply be put at the CPS's door. Casey's report revealed that some rape cases collapsed because evidence was carelessly destroyed through completely inadequate facilities and an appalling lack of physical and human resources. There are not enough police working to solve rape cases. Fridges needed to store forensic evidence taken from victims – known as 'rape kits' – were faulty and needed multiple officers to squeeze their doors shut. In the heatwave last summer, one fridge simply broke down. Basic and sensitive training required to deal with rape victims was sorely lacking.

'Under the pressure of cuts, the Met slashed most of its specialist rape and VAWG units to the great disadvantage of victims who need specialists for complex and sensitive crimes,' says Vera Baird KC, who has spent her career advocating for women's rights and influencing from the very top as a former government minister, police and crime commissioner and victims commissioner for England and Wales.

'At the same time,' she says, 'the diplomatic protection squad, the firearms officers, could have anything they wanted, money, no problem. That's because they have high status, it is swashbuckling, which is what many people join the police to do. But it showed that what came first was the Met's self-regard – with serving the public's needs far behind.'

In Baird's view, all future police recruitment should be done by an external body that can vet officers for their attitude to the public, as well as their ability to do the job. 'That would be a start,' she says. 'Because police are soaked in the culture, they don't necessarily see the problems.' Baird also makes the case that not all officers need to be put through the 'quasi-military' boot camps and riot training in a modern police service. Detectives could, for instance, be cyber specialists, fraud investigators or working in women's refuges.

'When a police officer gets an award for successfully supporting a domestic-abuse victim rather than being commended for chasing somebody down the street, then I'll know we'll have turned a corner,' she says.

The challenge ahead is stark. The commissioner has faced calls for the Met to be abolished and replaced with a new service, or for it to be streamlined and broken up into specialist units. The Met is five times the size of the next biggest police force in the UK and while Rowley's 'turnaround plan', published in January, promises to regain the public's trust within two years, there is a pervasive sense that his organisation is too big, unwieldy and out of control for him to effectively lead.

'He's never going to meet the vast majority of people he's in charge of,' says Lunt. 'He's not going to be able to see and reset the culture at individual police stations.' Both Lunt and the anonymous police officer agree that policing can only change if there is real will to do so not just at the top but also in the middle of command.

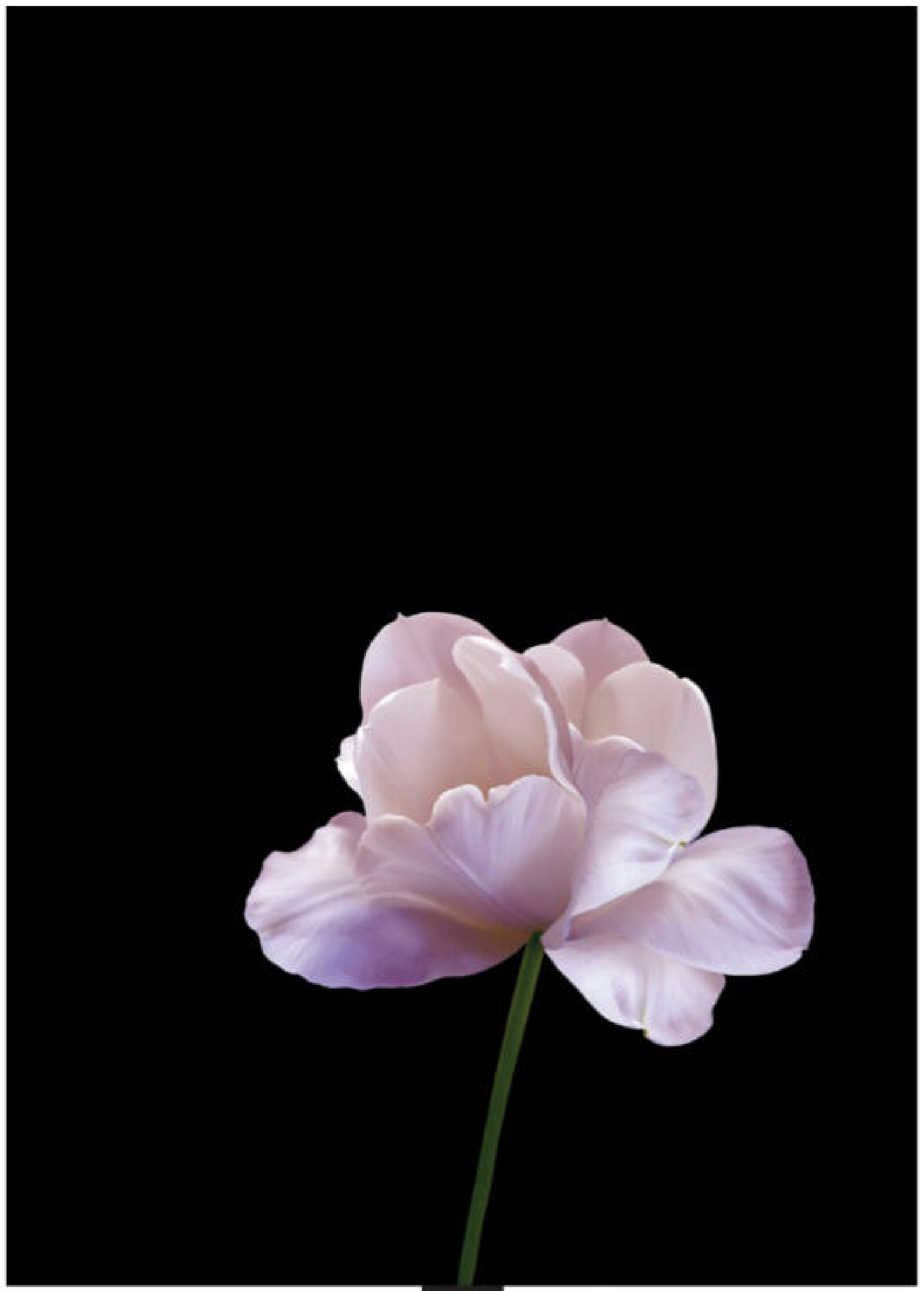
'It's not about the dinosaurs dying out and then suddenly it being better,' says the serving officer. 'It's about changing the way sergeants manage their teams, making sure they're committed and not turning a blind eye to what they see as "lads blowing off steam". Otherwise we'll keep getting the same kind of bullying men in, again and again.'

In the meantime, unless Rowley takes bold and radical steps to root out every officer identified in wrongdoing, he will have lost the battle before he's even begun. How can his officers be trusted by the public to effectively maintain and uphold the law if he can't be confident that each and every one of them follow and abide by it? ☐

'IT'S NOT ABOUT THE DINOSAURS DYING OUT AND IT BEING BETTER'

PREVIOUS PAGES: PHOTOGRAPH: HANNAH McKAY/REUTERS, POLICE ARREST PATSY STEVENSON AT THE VIGIL FOR SARAH EVERARD AT CLAPHAM COMMON BANDSTAND IN MARCH 2021

He doesn't remember what you wore
Or where you went
He doesn't remember the day
(Or sometimes even the month)
But he remembers the perfume on his pillow
That lingered long after your early-morning
exit
When you thought you'd never see him again
But you did
And you do



THE FRAGRANCE FOUNDATION UK

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Fragrance lasts

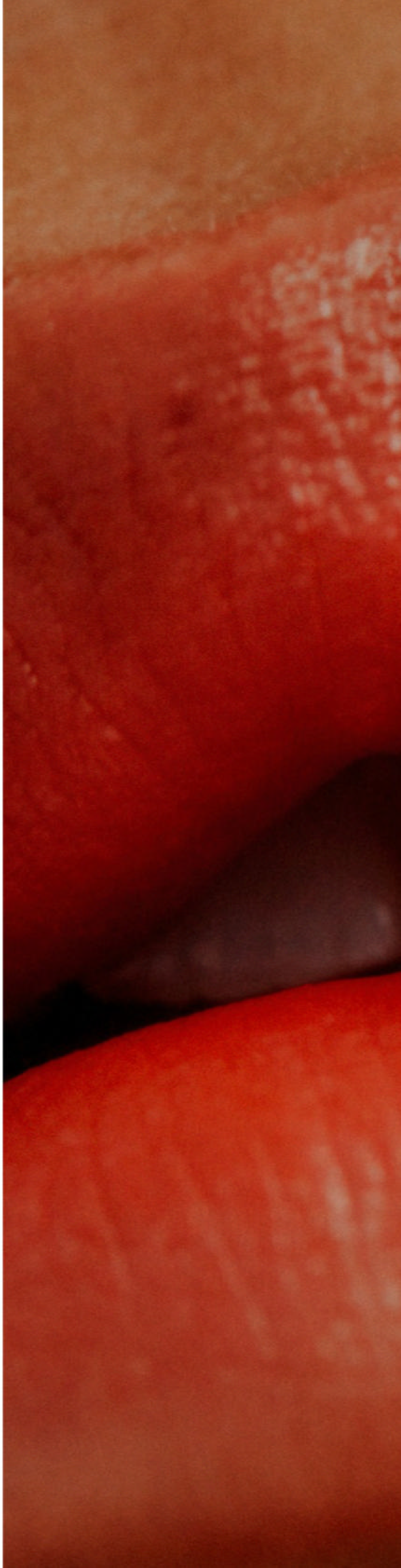
ELLE

BEAUTY + WELLNESS

PUT ON A HAPPY FACE

FROM GAME-CHANGING, GLOW-GIVING FACIALS TO THE TREATMENTS AND DOCTORS THEY TRUST THE MOST, OUR BEAUTY EDITORS SHARE THEIR SKIN SECRETS

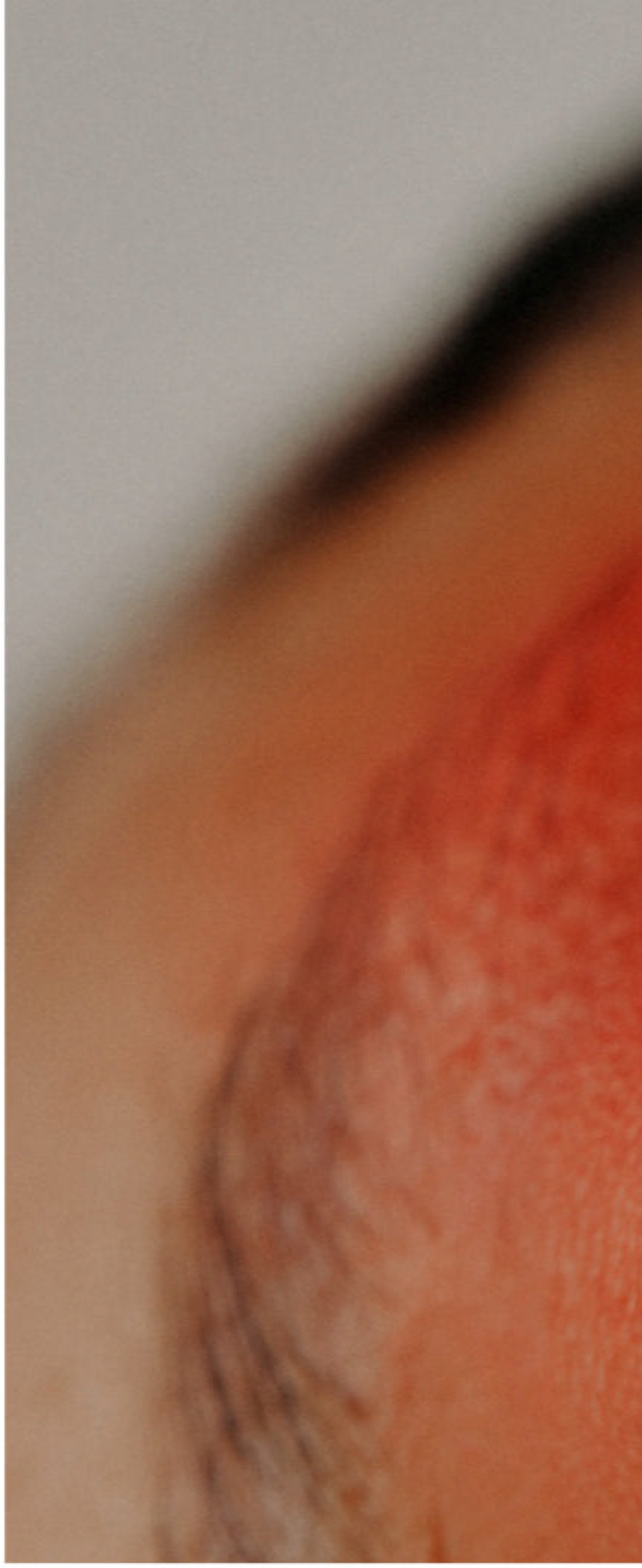
PHOTOGRAPH: IMAXTREE



A SUPER USEFUL GUIDE TO TWEAKMENTS

TO TWEAK OR NOT TO TWEAK?
HERE IS OUR TAKE ON WHAT'S AVAILABLE
– AND WHAT'S WORTH IT

WORDS BY JENNIFER GEORGE



DEVOTED, INTERESTED OR APPALLED: WE all have our own response to the idea of opting for non-surgical aesthetic treatments (or 'tweakments' as they're often called). To some, it's no different to getting your highlights done; a little light refresh of what nature gave you. To others, it's a capitulation to the patriarchy and its horror of female aging.

Either way, they're not going away: the industry is worth over £3bn, with the lockdown years (or, let's be honest, Zoom face) fuelling an increasing interest in treatments.

At ELLE, some of us do it, regularly, while others never would. Some of us used to and now don't; some of us are leaving it for the time being. But one thing we do have is information. The industry is huge, growing and ever-evolving: our inboxes are filled daily with news of novel treatments and innovations. We've seen the popularity of drastic face alterations diminish and witnessed a return in focus to improving the look and texture of the skin itself for more natural results. We've come to understand that the best of modern tweakments are subtle; the top practitioners have an intelligent and sensitive approach.

But how do you find them? The industry is not easy to navigate and it's not tightly regulated, so it's down to the prospective patient to do their research – which is where we come in.

The decision to tweak now, next year or never is entirely up to you. To help, here's pretty much everything we know about what's available, with some of our recommendations (and advice about what to avoid) thrown in.

Anti-wrinkle injections

Injected wrinkle-relaxers (Botox, a brand produced by Allergan Pharma, has become synonymous with the treatment) is often the first procedure people consider, perhaps due to its time-proven results (it has been around for over 30 years now). It's also popular because, when used well and delicately, it can diminish wrinkles after a five-minute session that even the most potent of face creams would struggle to iron out.

The injections contain the botulinum toxin and work by blocking chemical signals that cause muscles to contract. When injected into the forehead or around the eyes, movement is restricted, meaning your skin wrinkles less and fewer lines will form. They can also help to gently lift the eyebrows or around the mouth – including those vertical 'marionette' lines between your nose and mouth – by freezing lazy muscles that have started to succumb to gravity. But they can't get rid of deep, static grooves that have bedded in, hence the popularity of 'preventative Botox', starting at a younger age (usually late twenties) than would generally be appropriate for other cosmetic procedures.

The treatment can only be administered by a medical practitioner and it takes a practised hand to give the best results. Because it relaxes muscles, injections just millimetres out of place can cause drooping instead of lifting or, worse, paralysis in the area. Among our go-tos are Dr Suha Kersh and Dr Costas Papageorgiou, who are famed for a steady hand, light touch and a natural-looking outcome.

BOTOX FROM £350 WITH DR DAVID JACK

RECOMMENDED FREQUENCY: Every three to six months.

PAIN RATING: Apart from a tiny scratch from each injection, low. It can sting a bit in more sensitive areas. There is no downtime at all, but it takes around a fortnight to see final results, so don't be worried if you see too much lift or even some drooping while it settles in. A two-week follow-up is always advised (and should be offered by your practitioner), in case an adjustment is required.

RESULTS: Once settled, wrinkles should appear relaxed after a couple of weeks and remain so for three to four months.

Fillers

If you're tempted to skip this section, we don't blame you. Dermal fillers have a bad rep, and for good reason. When done incorrectly or overused, the effects are at best unnatural, at worst comedic. But you'd be surprised by how subtle they can be when applied correctly.

Composed of varying viscosities of hyaluronic acid – a popular ingredient in serums and moisturisers – dermal filler is injected under the skin to replace lost volume (like in the cheeks or temples) or lift sagging skin (around the jaw). Practitioners usually use a cannula to insert it then manipulate it with their fingers into a natural position under the skin. The results are instant and can make an immediate difference to the balance and perkiness of skin. Designed to replicate lost volume, not increase it, you don't 'need' to start young.

Brands trusted by doctors include Teoxane and Juvederm. There's also HArmonyCA, a new kid on the block that marries traditional hyaluronic acid with calcium hydroxyapatite, a complex that stimulates fibroblasts and growth factors – meaning plumping and lifting effects continue for up to two years.

DERMAL FILLER (TEOXANE), FROM £595 AT THE TAKTOUK CLINIC

RECOMMENDED FREQUENCY:
An appointment every 12 to 18 months.
PAIN RATING: With a little numbing cream, fillers shouldn't be painful at all, bar a tiny scratch at the injection point. However, the feeling of the cannula moving under the skin and the filler being pushed around is pretty icky.
RESULTS: Immediate.

HARMONYCA HYBRID FILLER, FROM £550 WITH DR SOPHIE SHOTTER

RECOMMENDED FREQUENCY:
An appointment (plus a follow up), every 18 to 24 months.
PAIN RATING: Expect a tiny bit of soreness to the touch for a few days after and possibly some light bruising.
RESULTS: Immediate and ongoing. ▷

INCOMING AESTHETICS

ON-THE-RISE PROCEDURES COMING IN HOT

HAIRLINE BOTOX

Increasingly popular in America, as (predominantly) Black women turn to the injectable to help prevent forehead sweat that can turn sleek edges frizzy.

STEM-CELL TRANSFERS

Instead of using filler, fat is taken from elsewhere in the body (usually the legs or bum) and injected into the face. The results are thought to be more natural looking and last longer.

EXOSOMES

These microscopic 'messengers' run between cells to boost tissue repair and regeneration, essentially encouraging them to start acting young again. It's sort of like an injectable retinol, but more potent.

Lasers

Needle-phobes needn't miss out. Lasers – which fire a targeted beam of light at the skin – are non-invasive, have options for all skin types, and can be very effective for resolving skin issues like redness, pigmentation and acne scarring. They stimulate collagen production, which helps skin look smoother and fresher, with different wavelengths targeting different layers of the skin. There may be discomfort after, but the effects are long-lasting – up to several years.

For women with darker skin tones who may have been afraid to dabble (it was a no-no decades ago, due to risk of scarring and burning), fear not – lasers are now safe to use on Black and brown skin. Nd:YAG lasers are the best bet for melanated skin, which also may require treatments at a lower setting over a longer period of time.

FOTONA SP DYNAMIS WITH DEBBIE THOMAS, FROM £455

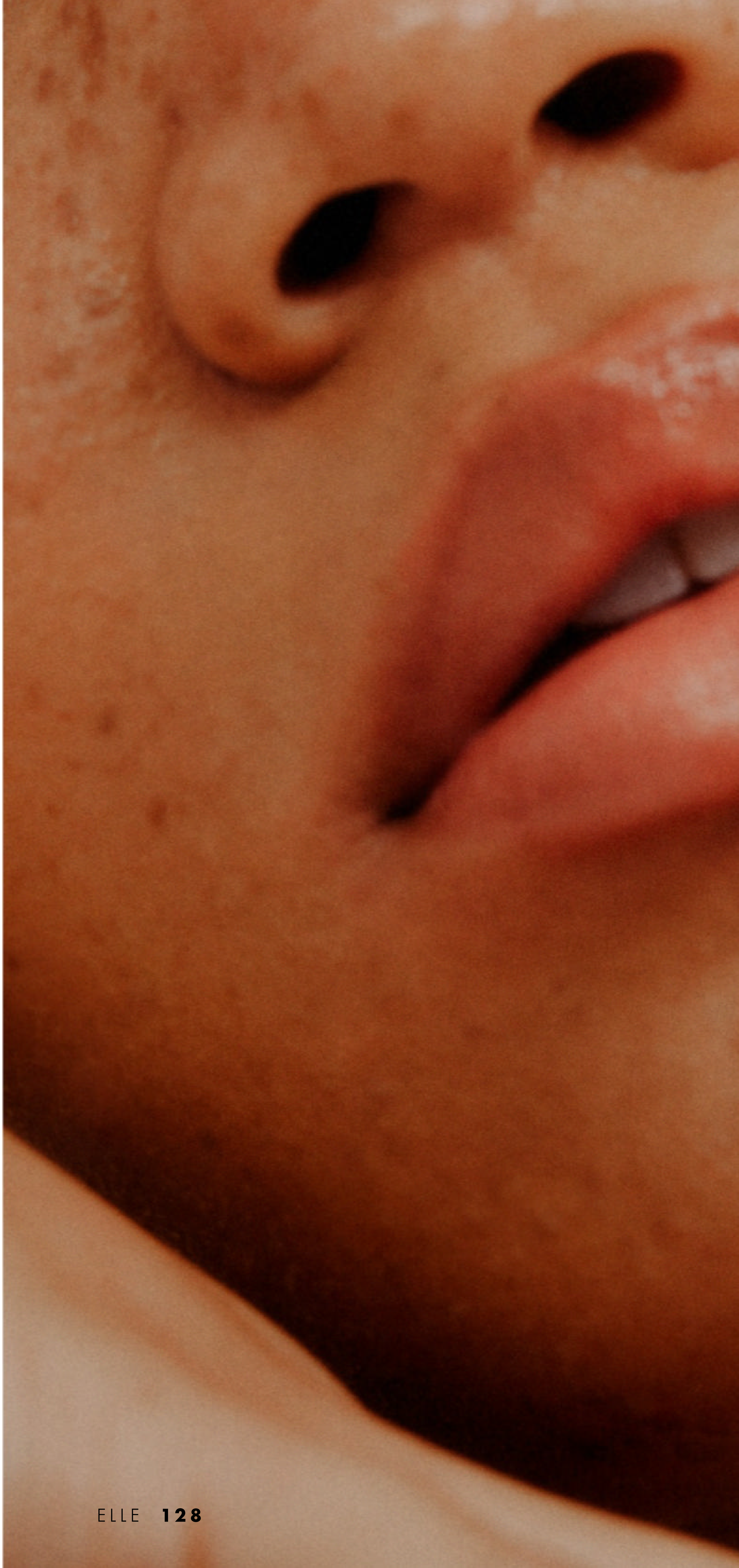
RECOMMENDED FREQUENCY: Three to six treatments spaced closely.
PAIN RATING: Mild, but intermittent.
RESULTS: Fotona can stimulate collagen, shrink pores, reduce hair growth, resurface scarring, and reduce rosacea, acne and veins.

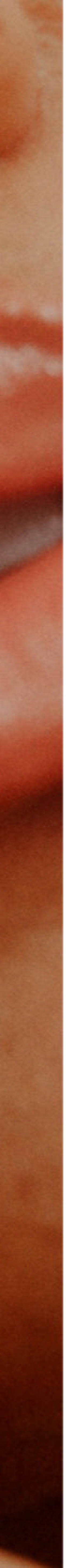
COOLPEEL FROM £995 WITH DR WASSIM TAKTOUK

RECOMMENDED FREQUENCY: A short course of treatments (three is typical), four to six weeks apart.
PAIN RATING: Low. Numbing cream is applied and the laser feels like a scratch. Skin will be red and feel hot and rough.
RESULTS: More even and radiant skin.

FOREVER YOUNG BROAD BAND LIGHT, £1,350 FOR A COURSE OF THREE, WITH LEE GARRETT AT THE COSMETIC SKIN CLINIC

RECOMMENDED FREQUENCY: Every two weeks for the course, then every three to six months as maintenance.
PAIN RATING: The laser can feel hot.
RESULTS: Skin quality should be visibly better in a week, with pigmentation and damaged blood vessels dispersing a week or so after that.





Skin-boosters

If you're looking for a skin improvement without freezing bits of your face or changing its shape, this raft of treatments, with plumping, smoothing and glow-inducing benefits, is for you. Like dermal fillers, they're made from a hyaluronic acid (HA) base, but in a liquid form. They don't add volume but instead bed into the skin (via multiple, quick injections around the face) and boost it from within. The effects are impressive, but subtle: more 'slept like a baby' than 'had some work done'. Profhilo is perhaps the best known, and is a concentrated form of pure HA for collagen stimulation, hydration and elasticity, which can be used across the lower face, neck and even the body. Others, like Redensity 1, are souped up with amino acids, antioxidants and vitamins to further improve complexion concerns such as sun damage and skin tone, almost like injecting your favourite super serum into your skin.

PRP (platelet rich plasma) injections (known as 'the vampire facial') and mesotherapy are two other tried and tested, good-skin-from-within treatments. For the former, your blood platelets (for healing and rejuvenating) are injected to release growth factors and stimulate repair, giving a more youthful, bright appearance over time. Mesotherapy gives similar results, but without the fun Dracula element. Instead, a multitude of mini and shallow injections contains a cocktail of celebrated skin ingredients (vitamins, peptides, HA and more).

PROFHILO FROM £500 WITH DR ALEXIS GRANITE AT SKINESIS

RECOMMENDED FREQUENCY: Two sessions within six weeks, every six to nine months.

PAIN RATING: Many people find the injections painful and pinching, especially around the mouth. Numbing cream helps and, in the hands of a skilled doctor, it should take less than five minutes. You'll be left with little bee-sting-like bumps for up to 24 hours, but otherwise, apart from the possibility of light bruising, there is no downtime.

RESULTS: Plumper skin can be visible within a few days, but the famous Profhilo glow will take a few weeks to appear.

TEOXANE REDENSITY 1 FROM £400 PER SESSION WITH DR PARIS ACHARYA AT WATERHOUSE YOUNG CLINIC

RECOMMENDED FREQUENCY: Three sessions within six weeks, every six to nine months.

PAIN RATING: There might be a little discomfort at injection points, but there is an ingredient (lidocaine) in the booster to minimise this.

RESULTS: You should see a plumper reflection within days, but things will get smoother and glowier a few weeks later.

PLATELET RICH PLASMA (PRP) £550 FOR ONE SESSION, £1,405 FOR THREE AT DR BARBARA STURM

RECOMMENDED FREQUENCY: Three sessions, annually.

PAIN RATING: Minimal, but anyone who finds having their blood taken uncomfortable might want to avoid, as you have to give blood first. There might be some redness after.

RESULTS: You should see an improved complexion within a few weeks.

MESOTHERAPY £200 PER SESSION WITH DR DRAY

RECOMMENDED FREQUENCY: Three to four sessions, with two weeks apart.

PAIN RATING: Not for the needle-averse, as this is a (quick) series of (tiny) jabs. The needles are micro, though, and combined with the numbing cream, the pain factor is minimal to non-existent. Short term, sensitive skin may redden for a few hours, so keep make-up to a minimum and sunblock on.

RESULTS: A cocktail of skin-improving ingredients – brightening vitamins, quenching hydration and nourishing minerals – are delivered directly into the dermis and epidermis. Over the next few weeks, you'll start to see the benefits – namely a more luminous and happier complexion – emerge.

DOS AND DON'TS

DO your research into your clinic and medical practitioner and ensure they're qualified for what they are offering. People of colour should check their practitioner has experience of working with brown or Black skin types, where relevant.

DO consider what your practitioner looks like. It sounds harsh, but if you think they've had 'too much' work done, would you want them giving you the same results?

DO accept the numbing cream. If it's being offered, it's probably worth the extra waiting time.

DON'T take painkillers before an appointment without checking with the clinic. Some procedures won't be allowed if you have (due to blood-thinning pain medication can cause).

DON'T assume it's reversible. Filler dissolving is complicated and often painful. Botox can't be undone. If you don't like the results, you might be stuck with them for months, or longer.

DON'T make rash decisions. Many doctors will encourage a two-week consideration period after an initial consultation. Be wary of those who are eager to get you on the bed quickly. ▷

Skin sculpting

Another route to go down that offers serious benefits without any tell-tale signs are sculpting treatments using microcurrents or ultrasound energy to lift and hone the face.

Ultherapy, which has stood the test of time in the ever-changing world of aesthetics, is widely regarded as one of the best MFU (micro-focused ultrasound) treatments available. It sends energy in the form of ultrasound waves deep into the skin layers to stimulate collagen production and provide skin scaffolding from within. The procedure *was* famously painful, but modernisation has taken it to merely mildly uncomfortable levels. The beauty with ultherapy is how long lasting the results can be – up to two years – from a single 60-minute session, and how natural they look: no over-inflated cheeks or Maleficent-esque sharp edges here.

Other treatments, such as EmFace, use electronic currents delivered via pads that are attached to your face to contract your muscles at a high speed and strength, making them denser and sturdier, which in turn provides lift and structure to the face. You'd work your glutes to perk your bottom – this is the same idea, but with more science and less sweat involved.

Finally, ultrasound microneedling machines are fast gaining popularity thanks to their long-term and foolproof results. Best for tightening and lifting, they combine micro-needling and powerful radio frequency (RF) to promote collagen and elastin growth. Delivered by a small stamp of 24 needles, they not only create micro-trauma that encourages new healthy cells but open pathways for the RF waves to be 'injected' really deep, meaning that your face is given a renewed foundation. Morpheus8 is perhaps the best known, and doctors love the ability to adjust the depth of the delivery depending on the patient's requirements.

A similar device is Focus Dual, which swaps the RF for HIFU (high-intensity focused ultrasound). Darker skin tones will require lower settings and several weeks of pre- and post-treatment with hydroquinone to prevent hyperpigmentation.

ULTHERAPY FROM £800 WITH DR MARYAM ZAMANI

RECOMMENDED FREQUENCY: One treatment, with results lasting for up to 18 months.
PAIN RATING: We can't say it's not uncomfortable, but it doesn't linger.
RESULTS: Some immediate lifting, but true change happens after a month.

EMFACE £3,600 FOR A COURSE OF FOUR TREATMENTS, WITH DR COSTAS AT THE HARRODS WELLNESS CLINIC

RECOMMENDED FREQUENCY: Four sessions, five to 10 days apart.
PAIN RATING: Zero pain, but the muscle pull can feel quite extreme.
RESULTS: Instant and ongoing for six to 12 weeks, but top-up treatments would be required fairly regularly to maintain results.

MORPHEUS8 FROM £550 AT MONTROSE CLINIC

RECOMMENDED FREQUENCY: Three treatments every four to six weeks. Results last for 18 to 24 months.
PAIN RATING: There are multiple injections stamped around the face, which, combined with the laser, can be quite painful, but numbing cream helps a lot.
RESULTS: There'll be some downtime, redness and possibly a little scabbing. You should see change after a month, with big results three to six months in.

Eyes and lips

In these delicate areas (the skin around the eye is thinner than anywhere else on the face, and we've all seen how easily lip fillers can go wrong), a thoughtful and less-is-more touch is required.

For the eyes, under-eye filler is perhaps the most well-known procedure, as it promises to eradicate hollows and tired-looking eyes, but it's bottom of the list for many doctors as not only can it look totally unnatural but most patients aren't good candidates. This is a good area for non-invasive options, such as Sofwave, which encourages collagen and elastin renewal (both key for volume and plumpness). Mesotherapy treatments (such as Light Eyes) can help fix and prevent dark circles, with a high dose of antioxidants delivered to the area.

Meanwhile, Dr Dray's Lip Refresh is a micro-needling treatment that combines hyaluronic acid and vitamin E to rehydrate and restore that healthy pink colour, which can fade with age. For a soft boost of volume, Dr Sophie Shotter's lip 'menu' offers options from Volite hyaluronic injection, to hydrate and add bounce, to a sturdier filler (Volbella) combined with Botox to define and lift your pout, but with a natural-looking finish.

SOFWAVE FROM £900 PER SESSION WITH DR GALYNA SELEZNEVA AT THE RITA RAKUS CLINIC

RECOMMENDED FREQUENCY: One 45-minute treatment every 12 to 18 months.
PAIN RATING: You'll let out a few 'ows' when it's happening, but nothing lingers. There's zero downtime, too.
RESULTS: True smoothing effects can take up to eight weeks to reveal themselves. In many cases, there is a pleasing immediate lifting.

LIGHT EYES £295 A SESSION OR £1,035 FOR FOUR WITH DR EUAN AT THE LOVELY CLINIC

RECOMMENDED FREQUENCY: A course of four (two weeks apart) is recommended, with results lasting around six to nine months.
PAIN RATING: Very minimal – you just need to get over injections being so close to your eyes.
RESULTS: Pretty instant. You should see brightening and diminished dark circles within 24 hours.

PHOTOGRAPHS: RUO BING LI/TRUNK ARCHIVE

THE SPECIALISTS

THE BEST AESTHETICIANS FOR DARKER SKIN TONES

DR TIJION ESHO

Known as the 'king of lips', the founder of the Esho Clinic has amassed a nationwide following for his clinic's innovative range of non-surgical treatments.

DIJA AYODELE

Her Westroom Aesthetics Clinic champions accessible skincare for all, with women seeking out the founder of the Black Skin Directory for her bespoke solutions to scarring and hyperpigmentation in particular.

DR BARBARA STURM

The home of the cult darker skin tones range, the clinic boasts a menu of products developed for melanin-rich skin including anti-pigmentation treatments. ☐

radar

WORDS BY MEDINA AZALDIN

KÉRASTASE
PARIS
SCALP SERUM
Act+
Acre.
Cold
Processed
Stem Cell
Serum

Kérastase Nutritive Serum, £45.80; Act+Acre Cold Processed Stem Cell Serum, £76

Hair necessities

From tackling oiliness to encouraging growth, there's a scalp treatment for every concern. Bumble & Bumble Bb Sunday Scalp Reset Foam, £29.50, provides cooling relief as salicylic acid removes build-up and excess oils, while Kérastase Nutritive Serum, £45.80, contains niacinamide and vitamins to soothe irritation and maintain the natural skin barrier. Act+Acre's lightweight serum, £76, by hairstylist and trichologist Helen Reavey (her clients include Bella Hadid and Harry Styles), is packed with pea extracts and apple stem cells to keep excess shedding at bay.

bumble and bumble.
Bb.
Sunday
SCALP RESET
FOAM

Skin school

Sensitive, damaged or post-procedure skin requires kid-glove care and no-frills nourishment. Paula's Choice Calm range, from £25, bolsters a compromised barrier and is gentle enough for rosacea-prone faces. The Ordinary Glycolipid Cream Cleanser, £11.10, is even tested on babies for no-irritation assurance, while Pai Tri-Mushroom Booster, £19, uses fungi to soothe now and prevent future flare-ups.

The Ordinary.
Glycolipid Cream Cleanser
CALM
PAULA'S CHOICE
Repairing Serum
pai.

New-gen French

Fresh from across the channel, luxury beauty retailer Oh My Cream has arrived in London, offering pampering facials and curated products. And check out two online French brands: 456 Skin prioritises the needs of melanin-rich complexions with its customisable skincare formulas, while La Bonne Brosse will give your hairbrush a swish upgrade. Très bien!

SUN SEEKER

Finely milled powder bronzers are back, with second-skin textures and wide colour ranges. See MAC and Pat McGrath Labs.

GETTING GREENER

Surplus citrus peels, cedarwood cast-offs… By Far, La Bouche Rouge and Miller Harris are upcycling ingredients for superb scents.

CHIC SHEETS

Dior's Insta-bait blotting papers help keep your glow only where you want it – and fit snugly into your mini-Saddle.

Beauty barometer

Our guide to the on-the-up products to try and the trends to give a rest

TAKING SIDES

Gen Z may love a middle parting, but deep side parts are dominating runways and red carpets.

THE REAL DEAL

As TikTok filters get more convincing by the minute (hi, Bold Glamour), what's next? Go sans filter – it's the chicest way forward.

OUT OF DATE

Mouldy concealers put a spotlight on 'clean beauty' as experts emphasise the importance of preservative protocols in product formulas.

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES

Notes on notes

Catch a case of wanderlust with Whīnd Néroli Bronzé, £180, a spicy orange blossom that will transport you straight to a Moroccan souk. Or, take a trip to breezy Provence with perfumer Francis Kurkdjian's Dior debut, Dioriviera, £245, a charming composition of fresh roses and green figs. And with its splash of something luminous and verdant, cruise along the Californian coast courtesy of Louis Vuitton's Pacific Chill, £235.

DIORIVIERA
CHRISTIAN DIOR
PARIS
PACIFIC CHILL
LOUIS VUITTON
whīnd
NÉROLI BRONZÉ

Glasto chic

Festival vibes took over the runways as models dazzled with glitter-bomb eyes and little else. Make-up artist Pablo Rodriguez opted for biodegradable sparkle in shades of lime, cerulean and magenta at Mark Fast SS23. 'Paint around the eyes with a matching pencil and blend the edges into an egg shape. Press the glitter on top and load up on black mascara on the upper and lower lashes,' he says. Do your glitter before any base and pick up the inevitable specks of fall-out with good ol' Sellotape.

THE EDITORS ON... FACIALS

FROM NOTHING MORE THAN FANCY FACEWASH TO THE MOST CUTTING-EDGE SKIN TECH AROUND, FACIALS ENCOMPASS IT ALL. SO WHAT DO OUR EDITORS GIVE UP AN HOUR OF THEIR TIME FOR?

1 Altitude Oil, £35, DE MAMIEL
2 Forehead and Between Eyes Facial Patches, £28.95, FROWNIES
3 Gua Sha, £40, ODACITĒ

1
2
3
FROWNIES
THE ORIGINAL WRINKLE PATCH
FACIAL PATCHES
NON-INVASIVE WRINKLE SMOOTHERS FOR FOREHEAD AND BETWEEN EYES
144 PATCHES
ALTITUDE OIL
HUILE ALTITUDE
de Mamiel
FRAGONIA + PINE
HANDMADE IN ENGLAND
Odacité
SKINCARE

KATY YOUNG: FACIAL MASSAGE & LYMPHATIC DRAINAGE

SOME PEOPLE HAVE GOOD HAIR DAYS, AND BAD ONES. BUT I'VE always found my face to be much more temperamental than my reliable barnet. Even though the wind and rain might frizz and tousle my waves, it's my complexion that is the real weathervane of my life. My skin tone, texture and contours give away far more than I would like about my current state of sleep, stress and wellbeing.

Which is why I regularly book in for the kind of powerful facial that kneads, pummels and drains away from my face the stories I don't want to tell. Often rooted in Korean culture, these treatments use manual massage to move along toxins (specifically through to your lymphatic system), lift muscles and bring blood flow and nutrients to the surface, instantly restoring a semblance of jawline, cheek bones and glow. As Kobido practitioner Barbara Jeffery explains, 'Massaging the face stimulates the nerve supply to the muscles and accesses the deeper layers of the skin to realign contours. The idea is to stretch and relax muscles before lifting with rapid movements.' For the tired and teeth-grinding among us, this is the kind of facial that will change your face… and maybe your life?

Because it goes both ways. Good facial massage isn't just a Band-Aid for suboptimal skin, it also relieves tension and improves wellbeing. A friend of mine is convinced that her regular Korean Glass facials have permanently altered her face, once tight and heavy with midnight clenching. By encouraging the lymphatic system to do its job, the treatment has helped create more buoyant, healthy skin.

Plus, four years into my injectables hiatus, these massages have become a reliable second-best for looking eight years fresher. Using just a little oil for 'slip', knuckles, fingertips and palms will give a noticeable lift – which is why the best practitioners always carry a mirror, as they know you'll be able to see the results. These massages dissolve my frown lines far quicker than a needle, so that I look less worried, come rain or shine.

JENNIFER GEORGE: DECONGESTION & EXTRACTION

WHEN IT COMES TO FACIALS, I'VE DONE MY FAIR SHARE OF market research and can confidently say there's a time and place for all styles, even those 'wishy washy' ones, where someone strokes your face in a candlelit room to a backdrop of whale music. I see them as a chance to close my eyes for an hour, phone free, and leave with a renewed glow, or at least a very clean face. But my favourite kind, and the type I get asked about the most, are those that do jobs you couldn't do at home, such as extractions.

Extracting is essentially expert (done safely and cleanly) spot squeezing. A good facialist will work their way meticulously around your nose, chin and forehead, clearing debris from clogged pores. It requires skill and patience: I once had someone so heavy-handed I thought they were going to break my nose while they tried to squeeze the gunk out of one side of it. London-based facialist Katharine Mackenzie Paterson is famed for her gentle but thorough touch. She's especially skilled at tackling milia (or milk spots), with a tiny needle and steady hand. 'I won't do extractions for the sake of it,' she says: over-zealousness can cause bruising or even blood-vessel breakages.

For anyone suffering from serious congestion, I'd recommend a HydraFacial. This piece of tech (that many clinics now incorporate into treatments) can exfoliate, hydrate and infuse skin with glow-boosting serums. But it's most famous for how well it decongests the skin. After a thorough cleanse – and perhaps a light chemical peel – the device uses a vortex vacuum suction to extract blackheads and impurities. It feels strong but painless, like someone swiping a tiny Hoover around your face. The best part (if you're as weirdly inquisitive as me) is that you can see the former contents of your pores floating around in a cup afterwards. No one said extractions were sexy, but boy, are they satisfying.

USING OIL FOR 'SLIP', KNUCKLES, FINGERTIPS AND PALMS WILL GIVE A NOTICEABLE LIFT

PHOTOGRAPH: EKUA KING

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MEDINA AZALDIN: ACUPUNCTURE

THANKS TO A COURSE OF PRESCRIPTION-STRENGTH ACNE medication, my skin feels extra-fragile right now (the results far outweigh the side effects, but that's a feature for another day). Meanwhile, I have strict instructions from my dermatologist to avoid facials involving peels, LED and extractions (the fun things), to make sure I don't further aggravate my already sensitive face.

Fret not, says A-list aesthetician and Traditional Chinese Medicine (TCM) practitioner Ada Ooi. Acupuncture, she explains, can encourage a natural glow and ease inflammation. TCM believes skin health is connected to the inner body, so acupuncturists tackle the underlying cause of acne (anything from gut issues to hormonal imbalance) and treat it from the inside out.

Despite TCM's gentle nature, cosmetic acupuncturist Athena Giralea notes that practitioners should know exactly where to place needles in order to speed up the healing of blemishes, boost collagen production and improve overall skin texture.

Ooi says an ideal course of treatment begins with sessions three to four times weekly, so 'the body and nervous system recognises the acupuncture signals and develop regulation behaviours', before spacing them out. While this is undoubtedly an investment, the combination of medication and holistic treatment has made my skin clearer and brighter than it's ever been.

EMMA DABIRI: THE HI-TECH FACIAL

A FEW WEEKS AGO, I WENT OUT-OUT WITH NO MAKE-UP ON MY face – a first for me in my adult life. I felt self-conscious, but people were complimenting me on my skin. My secret? I had just had a Teresa Tarmey facial.

I spotted the studio, with its impeccable white facade and discreet black signposting, almost as soon as I arrived on Kensington Park Road. When you enter, the beautiful, open-plan space feels more like a contemporary gallery than a clinic. It's the kind of place that just makes you *feel* well.

And the comparison to art isn't misplaced, because Teresa has elevated her skills into an art form. I had the Ultimate Facial, a do-it-all, tech-heavy treatment in several stages. First off is a cleanse, in which massage removes impurities. Next is a lactic-acid peel to gently brighten skin, followed by a radio-frequency treatment to boost collagen production for plumping. The final step is LED-light therapy, to rejuvenate skin and treat any broken veins and sun damage. The whole process is super-relaxing and I happily dozed through most of it. When I awakened from my beauty sleep, my face was hydrated, glowing and *snatched*.

While the facial can be a standalone, a series is even more effective, so I've just booked a follow-up session. I can't wait to see the results – and to enjoy more make-up free days.

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clé de peau BEAUTÉ
TATCHA
THE CLARIFYING CLAY MASK
SARAH CHAPMAN

1 Clarifying Cleansing Foam, £50, CLĒ DE PEAU BEAUTĒ **2** The Clarifying Clay Mask, £65, TATCHA **3** Tattoo Forever Eye Mask, £22, DIEUX **4** Pro Hydro-Mist Steamer, £138, SARAH CHAPMAN

KATIE WITHINGTON: DIY FACIALS

WHILE THERE'S NOTHING MORE BLISSFUL THAN RECLINING IN a tranquil treatment room, years of having professional treatments have taught me a thing or two about replicating a simple facial at home. And I find that setting aside an evening a week to mask and mist has elevated my skincare routine – and its results.

I like to leave intricate extractions and sophisticated procedures to the pros; instead, I focus on plumping facial steaming, simple massage and clarifying skincare. My make-up removing balm, Farmacy Green Clean Makeup Meltaway Cleansing Balm, £24, always stays the same, but I'll make my next step the Clé de Peau Beauté Clarifying Cleansing Foam for a deeper second cleanse: the perfect prep for a 10-minute, skin-softening steam.

'Facials are especially good to help loosen blocked pores and minimise breakouts and blackheads,' says facialist Sarah Chapman. 'I would always recommend cleansing skin before or during your steam; this will allow the steam to penetrate your pores more effectively, instead of being blocked by make-up or surface debris.'

Multi-masking is the highlight of my DIY facials, and I'll curate a mix depending on my skin concerns that week. Most commonly, you'll find me armed with a purifying clay mask for my bothersome T-zone congestion, and sporting my reusable Dieux Eye Masks over a line-plumping eye cream. Occasionally, I'll add in a targeted tool, such as a gua sha for sculpting or cryotherapy globes for depuffing. But I'll always conclude the ritual with a boost of hydration, lightly kneading around my cheeks and jawline to work a moisturising cream in, and an extravagant cloud of face mist. ☐

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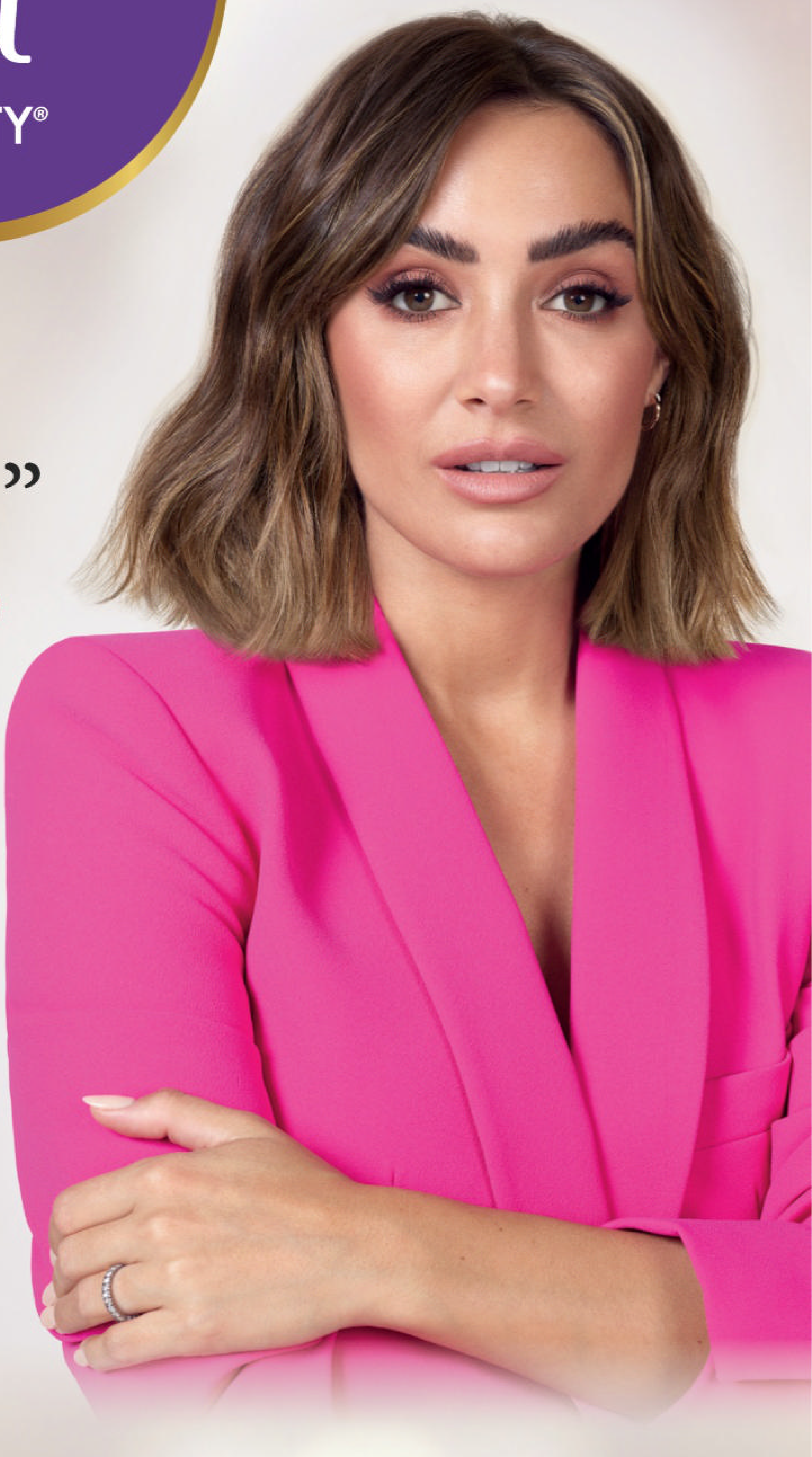

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IN + OUT

THE LITTLE THINGS

BE INSPIRED BY DESIGNER ANNA JEWSBURY'S LOVE OF THE SMALLER DETAILS, YOMI ADEGOKE'S ONCE-IN-A-LIFETIME SOLO TRIP TO BRAZIL, AND OUR EDIT OF PICNIC STYLE . THIS SUMMER, ENJOY THE HERE AND NOW

PHOTOGRAPH: SERENA BROWN. STYLING: GRACE CLARKE. HAIR AND MAKE-UP: AMY BRANDON. DRESS, £620, ANNA OCTOBER. SHOES, £270, MANU ATELIER. JEWELLERY, PRICE ON REQUEST, COMPLETEDWORKS

The interior life of: Anna Jewsbury

The designer and artistic director of Completedworks opens the doors to her unfussy, converted-pub home

WORDS BY KATIE O'MALLEY
PHOTOGRAPHS BY SERENA BROWN
STYLING BY GRACE CLARKE

All jewellery throughout, COMPLETEDWORKS. Shirt, £431, BITE STUDIOS. Trousers, £175, THE FRANKIE SHOP. OPPOSITE: Dress,£690, TOTEME

ANNA JEWSBURY'S CAREER IN JEWELLERY and ceramics is part of a pattern. An Oxford University graduate in maths and philosophy, the designer has always had an appreciation for the marriage between precision and meaning. 'When creating collections, I often think about the connection between a character and their environment. Your personal space reveals a lot about you, from how you choose to put pieces together to how you arrange a room.'

Despite her countryside roots, having grown up in Holmfirth, West Yorkshire, Jewsbury always felt she was more of a city person. 'I didn't really appreciate my surroundings when I was younger,' she says, 'although now I love the breath-taking landscapes and how they're ever-changing.' The family home – built into the side of a hill, with large windows 'similar to architect Frank Lloyd Wright's style' – housed an eclectic design mix. 'My mum is from the Philippines and her family had a furniture company, so we had a lot of its pieces. She loves collecting things, and our home was full of glassware, ceramics and random objects.'

Fast forward to today and Jewsbury is the artistic director of Completedworks, a cult jewellery and homeware

CLOCKWISE FROM LEFT: PIECES FROM JEWSBURY'S LABEL COMPLETEDWORKS; A MARBLE RESIN JEWELLERY BOX; THE MID-CENTURY DINING TABLE AND CHAIRS

brand known for its architectural designs, which has an army of fashion-forward fans, from Alexa Chung to Emma Watson. Her home is a converted pub in Marylebone, London, where she lives with her husband, British-Iraqi author and development expert Hassan Damluji, and their two children, Rafi and Maia. The couple viewed the now-three-bedroom, south-facing property in July 2020 before getting the keys – 'or, rather, the code for the door's keypad' – in December. 'We lived here for a year and a half before starting renovations, which allowed us to think about how we wanted to use the space and improve the layout,' she says.

To say Jewsbury and her husband stripped the property, built in the 1820s, back to 'its bare bones' is an understatement. 'When we moved in, it was really falling apart,' she says of the old boozer's shabby crimson carpet, lime-green 1980s curtains, fire-exit signs and barbershop pole. 'There was a bathroom with a fallen-down shower curtain and no door at the back of the hallway – it was super weird.' But its potential (high ceilings, Georgian cornicing and an abundance of light) couldn't go unnoticed.

With the help of an architect friend, the couple transformed the space, rebuilding its staircase, reconfiguring the ground floor, moving kitchen walls and expanding the doorways to create a coherent and pared-back sanctuary. 'I found the process really stressful,' Jewsbury – who gave birth and moved studios during renovations – admits. 'But it's amazing how quickly you forget that once it's all done. It is a real luxury to be able to start from scratch.'

A self-described contradiction ('I'm not a minimalist and love eclecticism, but I like rooms to be uncluttered'), Jewsbury wants her home as 'raw and ▷

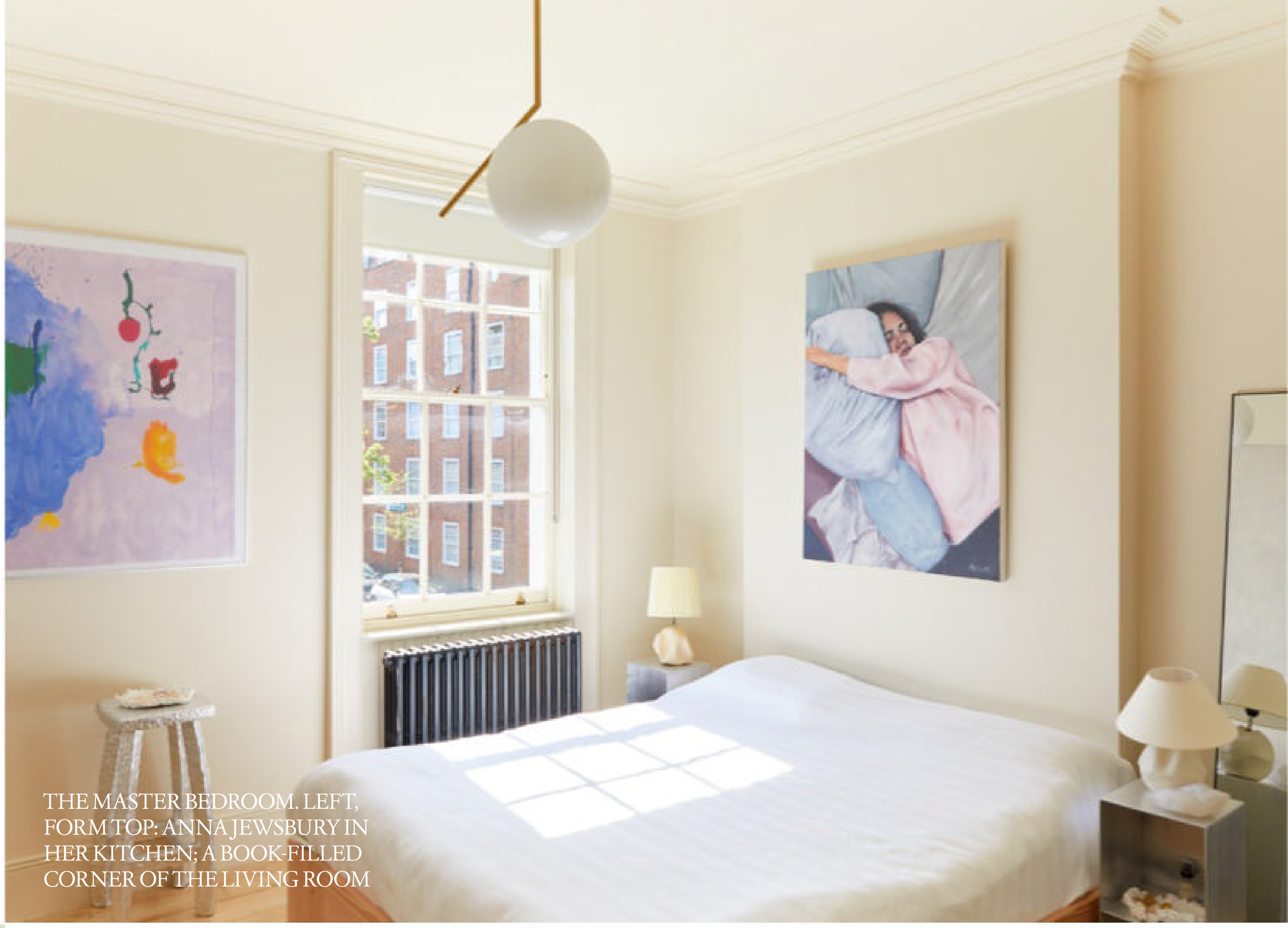
HAIR AND MAKE-UP: AMY BRANDON

CLOCKWISE FROM LEFT: THE PINK MICROCEMENT BATHROOM; A SIAN COSTELLO CANVAS IN THE LIVING ROOM; JEWSBURY IN HER BEDROOM

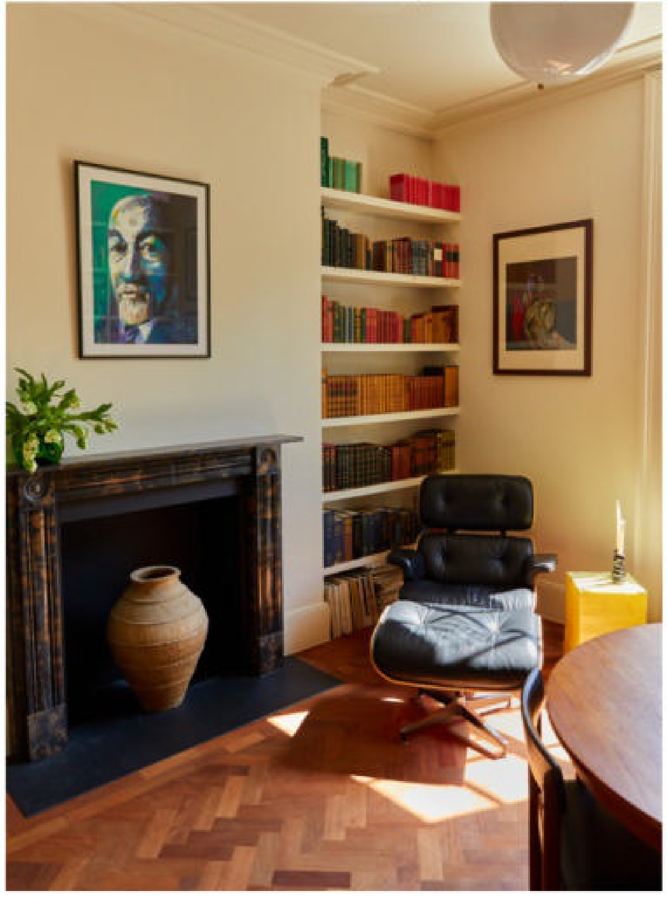
unfussy' as possible. In the living space and downstairs bathroom, Bauwerk limewash paint complements the neutral Farrow & Ball Slipper Satin shade used elsewhere in the property. 'Choosing different paint colours for different rooms was just one step too far for me,' she says of the uniform palette – this approach is echoed in her personal style, with her own 'uniform' being a Pleats Please Issey Miyake top and trousers.

Jewsbury's living room is a testament to her commitment to making every choice and detail count. Contrasting furniture includes a curvaceous black Roly-Poly chair by Faye Toogood, angular block seats by Dutch designer Gerrit Rietveld and a curved, muted sofa from a dealer in Italy. ('It arrived two days before Brexit kicked in,' she says.) Their strong, sculptural shapes echo her flair for form in her own work, such as the wildly popular Scrunch and Crumple earrings. The 'heart of the room' is a mid-century table and chairs, inherited from her grandparents, which have since been reupholstered with lilac Kvadrat x Raf Simons fabric. Elsewhere, you'll find touches of Completedworks homeware, from resin 'Who Dropped the Small Towel' jewellery boxes ('I'm always taking my jewellery off and fiddling with it')

Shirt, £250, and trousers, £260, both **STUDIO NICHOLSON.** Sandals, £270, **MANU ATELIER**



THE MASTER BEDROOM. LEFT, FORM TOP: ANNA JEWSBURY IN HER KITCHEN; A BOOK-FILLED CORNER OF THE LIVING ROOM



to the instantly recognisable 'Squeezed' vases and hand-blown glass vessels.

In addition to pieces sourced from Alfies Antique Market and 1960s Murano-glass chandeliers, Jewsbury's home is filled with carefully chosen art and furniture. 'I'm an all-or-nothing person – I'd rather sit on the floor if I can't afford a chair and save up to get the perfect sofa,' she says. There's the Irish artist's Sian Costello's *Gestural Involvement with Others* canvas in the living room – 'Every time I look at it, it's like seeing it afresh' – and charcoal renderings by sculptor David Nash, which she first saw at the Yorkshire Sculpture Park. In the bedroom, a portrait of a pregnant Jewsbury, painted by her husband, contrasts with brushed-aluminium furniture from The Ritual Works and a Japanese-style bed frame found in Copenhagen.

Jewsbury believes that balance is key to creating a home, and respects empty space. 'If you have a lot of vintage pieces, then throw in some more contemporary objects, or offset clean lines with organic shapes,' she says, noting the complementary contrast between the industrial, brushed stainless-steel finish and Georgian cornicing in her kitchen. Meanwhile her bathroom, with its lacquered-brass finishes, is 'a microcement explosion' of continuity. 'I love that there's no visual interruption – everything has the same kind of "plastery" feel, from the divider between the bath and shower to the basin. It's all so satisfying to look at.' ☐

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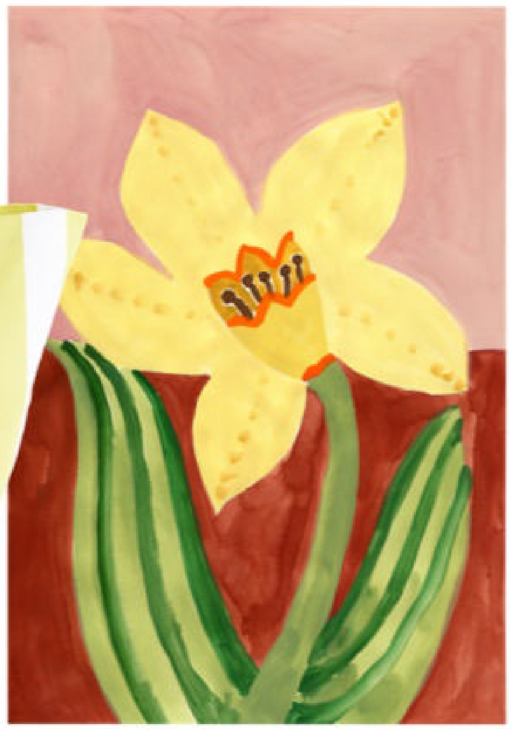

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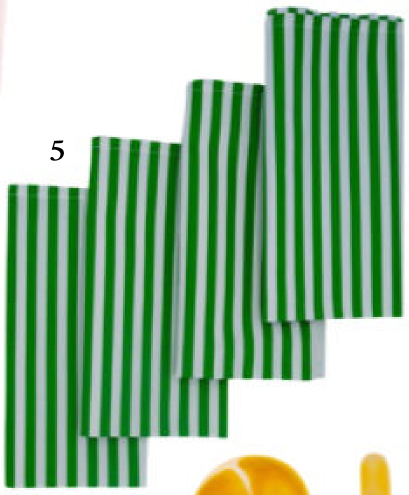

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PHOTOGRAPH: GETTY IMAGES

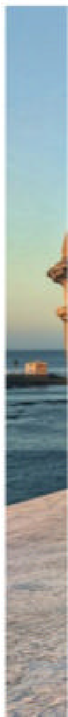
ALL BY MYSELF

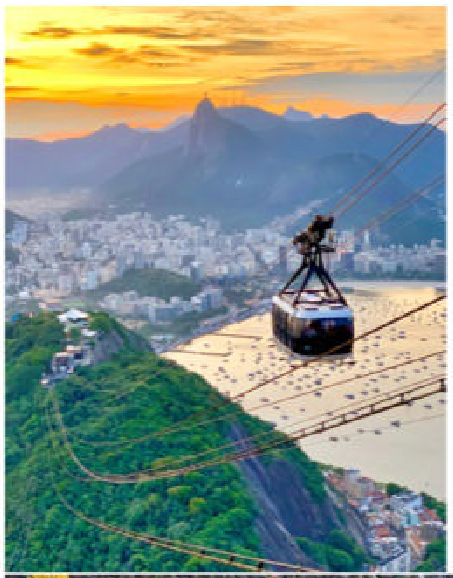
WRITER *YOMI ADEGOKE* LOVES COMPANY – AND SHE'S REALISED THAT SOLO TRAVEL IS THE BEST WAY TO FIND IT

I'VE ALWAYS BEEN A PEOPLE PERSON. PRONE TO CONFESSIONALS with Uber drivers, partial to chatter with a cashier. As a child, 'stranger danger' never got in the way of me striking up a conversation with someone I didn't know. For that reason, the appeal of solo travel long eluded me. It seemed solitary and strange: why would anyone willingly travel on their own? Growing up, going abroad had always been about memory-making with family or friends. And when I wasn't away with them, holidays were with significant others. Solo travel sounded scary. As a woman, walking up a London road at night is intimidating enough, let alone exploring somewhere I'm not from.

Still, the phenomenon has enjoyed a boom in popularity, with an 88% spike in interest in the last four years. The solo travel craze began in the 2010s and, according to Google Trends, female solo travel gained significant traction in 2013 – three years after the release of the seminal romance drama, *Eat Pray Love*. In the film, an adaptation of the memoir by Elizabeth

PHOTOGRAPHS: YOMI ADEGOKE, GETTY IMAGES, DAVI COSTA/UNSPLASH





TRAÇÃO!
VOCÊS SÃO NO

HIGH LIFE
ABOVE: RIO DE JANEIRO. TOP RIGHT: THE SUGARLOAF MOUNTAIN CABLE CAR IN RIO. BOTTOM RIGHT: A PARADE AT RIO CARNIVAL

Gilbert, the main character embarks on a journey of self discovery around the world after leaving her marriage. And while 'doing an *Eat Pray Love*' is now shorthand for a soul-searching getaway, Gilbert's was the tale that inadvertently launched a thousand female solo trips. A study conducted by British Airways found that 33% of women choose, like her, to travel alone to get over a break-up – and a break-up was what led to *me* biting the bullet and booking my first solo trip, to Brazil in 2016: the best holiday of my adult life.

Well, until this year. This January, I set off for Brazil again, under less dramatic circumstances, seeking a long overdue rest after finishing my debut novel, *The List*. The trip was booked on a whim. I knew I needed a break and, because it was last minute, I thought it might be easiest to go somewhere I'd been before. Then I remembered I had always planned to go back to see the rest of the Brazil, so I bought my flight tickets a few days before take off. I enjoyed it so much that a 10-day stint turned into a month-long stay. These days, since my friends and I have trouble coordinating our diaries for even the most well-planned lunch, I travel on my own more often than not. And while countless blogs and articles cite the personal freedom as being the biggest benefit of solo travel – itineraries unencumbered by late risers and time saved by not having to negotiate on restaurant choice – that's not why I do it. For me, it's always been about the people I meet along the way: travel buddies, holiday romances, locals.

Travelling on your own, in my case at least, means more interactions with new people than if I was with others. This was particularly the case in Brazil, where I became heavily reliant on strangers. To get around – and safely – I had no choice but to meet people along the way. Every time I needed directions or a translation, it was a new opportunity to form a friendship. It sounds twee, but it's true. It wasn't long before my lack of Portuguese caught up with me and led to me getting stuck at the airport on the way to São Paulo. Luckily I met a kind-faced man named Antonio who reminded me of my dad; he was one of the few fluent English speakers I came across on my whole trip. As he helped me find my way, we talked about his time working in New York, and his daughter who was around my age. We boarded the connecting flight together and a few days later, daughter in tow, he drove us around the city to show me the sights, then treated us all to lunch.

'Kindness comes back around,' he said simply, in response to my effusive thanks. I soon realised this behaviour was characteristic of the country. Not every gesture was as grand, but they were always as heartfelt. There was the woman who sat next to me on the coach ride to Paraty and gave me one of her ▷

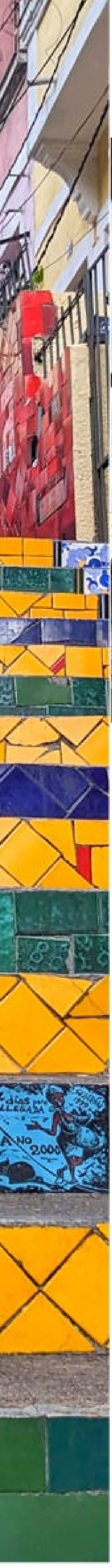
SUNNY SPELLS
YOMI IS BEWITCHED BY THE SUNSET AT BARRA LIGHTHOUSE IN SALVADOR

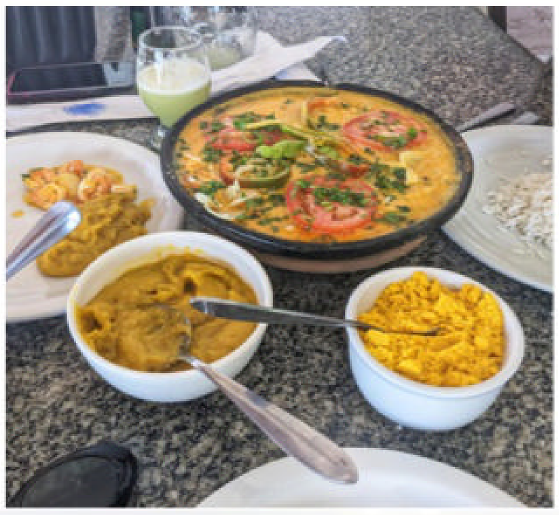
bananinha bars – a chewy banana snack. When I told her how delicious they were, she passed me the entire bag, '*para a viagem*' – 'for the journey'. Small talk would often lead to big nights out – with Brenda, who brought me to her friend's wild birthday party after we met at a hostel, and Kim, the tour guide at the Afro-Brazilian museum who invited me to a drag show. While watching the sunset in Salvador, I asked a lady to help capture me standing in front of it. By the next week, Wanessa and I were at a concert alongside her family.

Brazilian hospitality is second to none, but it wasn't just locals who welcomed me with open arms. I became fast friends with other travellers in the same position as me. The shared experience of solo travel is an instant ice-breaker. A shortcut to familiarity, a certain closeness. Perhaps that's why holiday romances are often particularly passionate. A 24-hour date with an American on day three of my trip sprawled into a surprisingly intense fling. But even platonic relationships escalated quickly. I saw nothing strange in milling around the São Paulo Museum of Modern Art with a Tunisian man named Tiger (his real name; I wasn't the first person who asked to check his ID) who I met at one of the hostels I was staying at. It felt natural to party at a raucous gay bar named Eros Liber with Valerie, a German woman who was on the opposite bunk bed. And it's worth mentioning that hostels in particular are a hotbed for fraternity. What they lack in glamour they make up for in anecdotes and characters: the trippy, hippy types I met at the Sangha Urbana hostel in Rio; the party animals at Ode de Casa who treated every night like it was freshers week.

A lot of people feel they should abandon the hostel experience past a particular point in their lives, since they're still associated with students, penny-pinching and a certain grubbiness. But there is a range of different types of accommodation to suit a range of tastes. The chain of Selina hostels is hard to differentiate from (nice) hotels; meanwhile, Remo Hostel, where

NEW HEIGHTS
CLOCKWISE, FROM ABOVE: YOMI AT THE ESCADARIA SELARÓN IN RIO DE JANEIRO; VALERIE, TIGER, BRENDA, KARINA AND YOMI AT EROS LIBER NIGHT CLUB IN SÃO PAULO; THE CHRIST THE REDEEMER STATUE IN RIO DE JANEIRO





BRIGHT LIGHTS CLOCKWISE, FROM LEFT: RIO DE JANEIRO'S CARNIVAL; THE CHURCH AND CONVENT OF ST FRANCIS IN SALVADOR; YOMI WITH ANTONIO AND PAULA; MOQUECA STEW AT A RESTAURANT IN SALVADOR; AN ART EXHIBITION IN MUSEU DE ARTE DE SÃO PAULO

I stayed while visiting Paraty, was essentially a treehouse with Wi-Fi – and beat most five-star places I've stayed at. While hostels are often seen as the preserve of 'gap yah' students, most of the people I encountered there were in their late twenties to mid-thirties. Hostels are key for solo travellers who want to meet new friends. Several of the people I crossed paths with – Brenda and Tiger, for instance – hadn't even been staying at one, but came down knowing they are somewhere to socialise.

Aside from the fun and high jinks, solo travel serves as a reminder that most people tend to be, generally, genuinely good. You rely so much on the kindness of strangers, especially as a woman in a country where you don't speak the language. I won't forget Vioele, the woman who attached my beloved Crocs to her backpack when I left them at Remo Hostel, meeting me in Rio to get them back to me. On my last day in Brazil, the back-to-back 'bloco' parties during Carnaval had finally caught up with me and I decided to nap in the lobby of Hobi Hostel (which the owner kindly encouraged), even though I'd checked out. I was woken by a motley crew of travellers, asking if I'd like to go to one last party with them. When the torrential rain began and I faced a flight back in wet clothes, a German man amongst them called Isaac happily lent me an outfit, down to the socks. There's something about travelling alone that lends itself to a specific type of generosity. A shared understanding that we're all in it together; a little community of loners.

Solo travel has always been about finding my people in a country that's not mine. This idea is slowly beginning to shape the solo-travel conversation: group-tour businesses are increasing in popularity amongst solo travellers who are looking for company. Solo-group travel specialists WeRoad made meeting people a core tenet of their recently launched campaign, their posters imploring the public to 'grab your backpack, we'll bring new friends'. It was some time before I realised that it's because I'm a people person that I love to travel alone. The first time I went to Brazil, I had some big work news, as well as the break-up. It was there that I found out *Slay In Your Lane*, my first book, was going to be published. I toasted the news with new friends: a jolly Australian couple, a quick-witted French woman and demure Dutch girl I'd met a few nights before. And, to this day, we still leave our congratulations underneath each Instagrammed milestone, fire emojis below each other's holiday snaps. Some of these friends I've made on my travels I'll see again; some will remain people who live in my notifications tab or memories. But all of them have a place in my heart, and a place on my couch if they ever visit London. ☐

'The List' by Yomi Adegoke is published by 4th Estate on 20 July.

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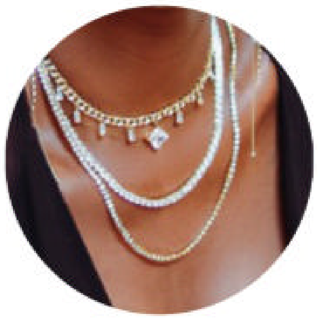
Enchanté Communication – Global Jewellery Brand Feature of the Year
Interview with Brenda dos Santos for B Golden Jewellery

Brenda dos Santos
Founder of B Golden Jewellery
Enchanté Communication – Portugal

Enchanté Editor's Pick – B Golden Jewellery



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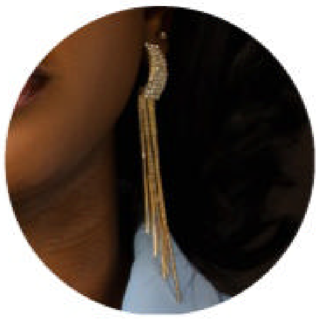

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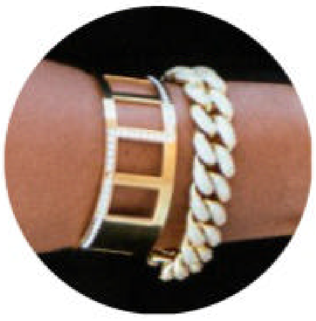

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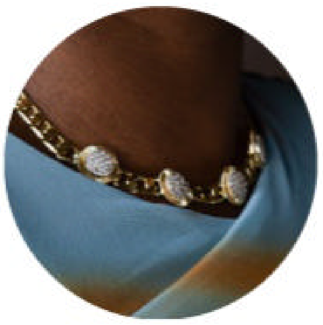

4. Os Quatro

"The Shining Star of the Jewellery Industry"

Jewellery is a timeless accessory, fit to transform an outfit and make a bold yet nuanced statement. B Golden, a black female-owned jewellery label, is making waves in the industry with its unique designs and high-quality pieces. Founded by the Angolan Brenda Santos in 2020, as a true creative child of the pandemic, B Golden has quickly gained popularity and was debuted during the SS23 New York Fashion Week.

Enchanté Communications met Brenda Santos on an overcast day in London, who dialled in from the other fashion capital of Europe: Paris. With a joyful delight around her, Brenda took us through the journey of B Golden, the challenges and the moments that brought her where she is today: radiating with happiness and class. When asked about what brought her to the world of jewellery design, her face lit up as she started combing through her childhood memories. "The true inspiration for B Golden Jewellery was my maternal grandmother. In every memory I have of her, she is just absolutely adorned with beautiful pieces of jewellery. I can trace my passion for jewellery back to her," says Santos. The true catalyst was the 2020 pandemic, when Santos who previously worked in banking, felt an undeniable urge to pursue something she was more passionate about and took the leap to start B Golden Jewellery.

Challenges were no uncommon sight in Brenda's journey, hailing from Angola, there was no real jewellery course so she decided to teach herself how to translate her vision into designs and communicate these to skilled craftsmen who would bring them to life. And so it began.

Santos started testing out the waters of different factories in China, Dubai and Brazil to find the perfect fit and landed with a Portuguese factory specialised in jewellery design upholding the highest standards of quality and sustainable working environments. "It was a bit of a search in the beginning as I was still trying to find out which materials within the price point I was aiming at were the most durable and to the standard I wanted them to be. After a few months of starting, I got the request to work with gold alongside stainless steel and sought out a reliable factory in Dubai for all my golden pieces. I also source some materials from her grandmother's jewellery as I have such a strong and emotional connection to them and want to pass this joy on to others," explains Santos.

When asked about her design process, Brenda explained, "I sometimes send through sketches but I love working off-the-cuff, whenever I feel inspired I start articulating my ideas into designs and keep working at them until they are exactly what I want. Every piece needs to be an extension of myself, a woman who loves to sparkle but in a muted more toned-down way." To ensure each piece meets her high standards, Brenda hand-checks every single item of B Golden Jewellery making sure each piece has been through her hands before somebody else can decorate themselves with it.

What truly sets B Golden Jewellery apart are its unique yet wearable designs, every piece allows people to see themselves in it, from the setting of stones in a ring to how a bracelet is curved, each detail has a deeper meaning and allows her audience to connect in an understated way with her designs. Santos added, "Every B Golden Jewellery piece is designed to make people feel confident, powerful and the truest version of themselves. Whether it's a pair of earrings or a ring, B Golden pieces are designed to be timeless and worn on any occasion."

One of Brenda's proudest moments to date is being showcased during New York Fashion Week earlier this year. "The experience was nothing like I've ever done before and was incredibly exciting. This experience alone was such a learning curve. I'm quite a shy person, but suddenly I had to put myself and my work out there, I'm so happy I did as it only catapulted the success and recognition of B Golden Jewellery," explains Brenda.

When asked which piece Brenda holds a bit closer to her heart, she mentions our editor's pick, a pair of gold-plated earrings that make her feel special and ready to shine as soon as she wears them. Although she hopes that Beyoncé one day sets her sights on her designs, she sees the B Golden customer as somebody who values simplicity and allows the jewellery to truly speak for itself. A true testament to the signature B Golden Jewellery design aesthetic.

For aspiring designers, Santos advises that you need to keep dreaming. "If you can daydream about it, you can do it. Starting a business comes with many ups and downs, it's important to stay positive and passionate and that can make all the distance. Whenever I felt unmotivated, I allowed myself to start dreaming again, and it will take time so be patient with yourself and in the end, it will be worth it," says Brenda Santos.

Brenda Santos, the creative mastermind at the helm of B Golden Jewellery, is a shining star within the industry with their unique and high-quality designs. With a passion for creating pieces that speak to people's confidence and individuality, B Golden Jewellery is set to make a sparkling mark within the luxury industry.

Enchanté Communication
PR & Advertisement Director: Xavier Tan Jiang Hoe
Fashion Editor: Lupe Baeyens
Founder of B Golden Jewellery: Brenda dos Santos
For more information, please visit:
Talia Leigh Instagram: @bgolden___
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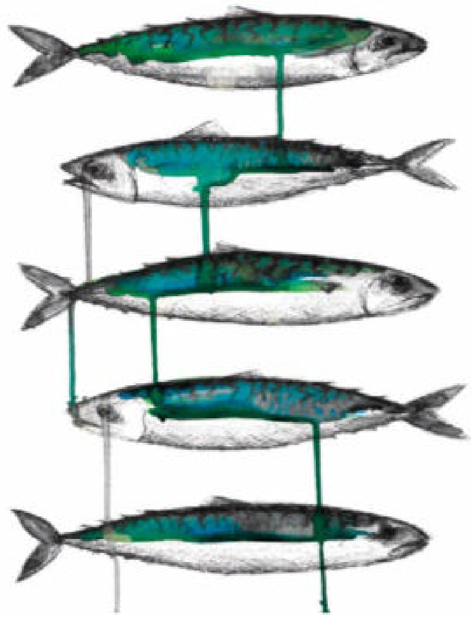

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My life in fashion: Claudia Rankine

The revered Jamaican-born poet reveals the journey to defining her signature style, her love affair with Dries Van Noten's womenswear, and why she is inspired by all generations

INTERVIEW BY ENI SUBAIR

SOMETIMES MY DAUGHTER'S FRIENDS COME HOME FROM COLLEGE WITH HER, AND I LOVE HOW THEY PUT THINGS TOGETHER – THERE IS AN UNABASHED FREEDOM TO THEIR DRESSING, WITH NO PARTICULAR RHYME OR REASON.

WHEN I WAS YOUNG, I HAD THIS MAROON DRESS THAT I WORE UNTIL IT CAME APART. I'D PUT ON A NECKLACE OR A BRACELET, THEN WEAR BOOTS OR SANDALS. IT CARRIED ME THROUGH COLLEGE AND MUCH OF MY TWENTIES.

I REMEMBER SOMEONE TELLING ME THAT THEY LOVED MY BOOK *CITIZEN* BECAUSE THEY KNEW IT WAS RECOMMENDED TO HIGH SCHOOLERS, INCARCERATED PEOPLE, COLLEGE PROFESSORS, MOTHERS – PEOPLE FROM ALL WALKS OF LIFE. I FELT EXTREMELY PROUD THAT I'D CREATED SOMETHING THAT EVERYONE HAD ACCESS TO.

EMMA PEEL, PLAYED BY DIANA RIGG IN THE 1960s SHOW *THE AVENGERS*, WAS THE EMBODIMENT OF COOL FOR ME GROWING UP. SHE WAS ALWAYS READY TO FIGHT OR GET AWAY ON A MOTORBIKE. I LOVED HER BLACK BOOTS AND I'D USE HER NAME AS MY ALIAS WHEN I DIDN'T WANT TO SHARE MINE!

AS I'VE GOT OLDER, I'VE GRAVITATED TOWARDS BLACK CLOTHING. AN ARTIST FRIEND ONCE SAID TO ME, 'DON'T TRY TOO HARD.' WHAT SHE MEANT WAS THAT YOUR EVERYDAY STYLE IS VERY CLOSE TO YOUR BEST STYLE. I TEND TO PULL OUT MY UMA WANG SLACKS AND I ALSO HAVE A THICK BLACK HOODIE BY RICK OWENS.

THE FASHION INDUSTRY IS ONE OF THE MOST POLLUTING IN THE WORLD, WHICH IS STARTLING. I TRY TO INSTIL IN MY DAUGHTER A SENSE OF LONGEVITY WHEN PURCHASING CLOTHING.

I CARE ABOUT WHAT I WEAR BECAUSE IT'S ON MY BODY – I WANT THE MATERIAL THAT KISSES MY SKIN TO FEEL GOOD. EXTREME CASHMERE OR THE ROW, IN PARTICULAR, ARE MY IDEALS AND ASPIRATIONS.

I LOVE A DRIES VAN NOTEN OVERCOAT. I HAVE A YELLOW ONE THAT I WEAR RELIGIOUSLY. COME SPRINGTIME, A DRIES FLORAL PRINT IS GREAT. IF SOMEBODY SAYS, 'YOU MUST BE AT THIS THING IN 10 MINUTES,' THE COAT DOES ALL THE HARD WORK. HIS DESIGNS REMIND ME OF LISTENING TO A LIZZO SONG – YOU INSTANTLY FEEL UPBEAT ONCE IT'S ON.

PHOTOGRAPHS: GREGORY HALPERN/MAGNUM PHOTOS GETTY IMAGES, SHUTTERSTOCK, COURTESY OF THE ROW

W

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